Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

http://www.archive.org/details/workofandreamant00knap

679

ANDREA MANTEGNA

CLASSICS IN ART SERIES

THE ONLY PUBLICATIONS GIVING REPRODUCTIONS OF EVERY KNOWN PICTURE BY THE ARTIST, TOGETHER WITH ITS SIZE AND PRESENT LOCATION

EACH VOLUME CONTAINS FROM 150 TO 500 ILLUSTRATIONS WITH BIOGRAPHICAL INTRODUCTIONS

Square 8vo Cloth Extra, Gilt Top In Slip Case

I. RAFFAEL, THE WORK OF	$3.00 *net*
II. REMBRANDT, THE WORK OF . . .	4.50 *net*
III. TITIAN, THE WORK OF	3.00 *net*
IV. DÜRER, THE WORK OF	3.50 *net*
V. RUBENS, THE WORK OF	4.00 *net*
VI. VELASQUEZ, THE WORK OF . . .	2.50 *net*
VII. MICHELANGELO, THE WORK OF . .	2.50 *net*
VIII. CORREGGIO, THE WORK OF . . .	2.50 *net*
IX. DONATELLO, THE WORK OF . . .	3.00 *net*
X. VAN DYCK, THE WORK OF	5.00 *net*
XI. MEMLING, THE WORK OF	2.50 *net*
XII. MANTEGNA, THE WORK OF . . .	3.00 *net*
XIII. FRA ANGELICO, THE WORK OF . .	3.50 *net*
XIV. HOLBEIN, THE WORK OF	3.50 *net*
XV. WATTEAU, THE WORK OF	3.00 *net*
XVI. MURILLO, THE WORK OF	3.50 *net*

BRENTANO'S, Fifth Ave. & 27th St., NEW YORK

Mantua, S. Andrea

Bronze

Gian Marco Cavalli (?): Andrea Mantegna

759.5
M31k

THE WORK OF
ANDREA MANTEGNA

REPRODUCED IN
TWO HUNDRED
ILLUSTRATIONS

WITH A BIOGRAPHICAL INTRODUCTION

NEW YORK
BRENTANO'S
MCMXIII

Copyright, 1913, by Brentano's

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY

ANDREA MANTEGNA

HIS LIFE AND ART

As great achievements are accomplished by those possessed of strong natures who are convinced of attaining the goal they aim at, so, likewise, great masterpieces in art are produced by men of energy who are possessed of a faith in themselves strong enough to surmount or override the obstacles of tradition. It is not the idealist satisfied with the contemplation of his own and others' weaknesses, but the self-centred realist, conscious of his own personal value, who achieves. Mantegna was just such an egoistic realist. With high ambition and unbounded energy he attained early in life an independence which emboldened him to set himself unusual tasks. He aimed at nothing less than to express the complete reality of things. He was a reckless realist in love with the world and absorbed in the problems it presented for plastic expression. His own special problem related to the illusion of space in pictures, but the times in which he lived opposed such barriers to his efforts that his ideals were far higher than his attainments. We shall follow him in his ingenious attempts to realize himself, and see in what respects he differed from the artists of modern times.

Andreas Blasii Mantegna was born at Isola di Cartura, between Vicenza and Padua, in 1431. We are enabled to fix this date from a statement by him on a lost painting, dated 1448, where he sets it down that he was then seventeen years of age. In 1441 he was an apprentice, working in the studio of Francesco Squarcione at Padua, and, seven years later, he had bound himself by a contract with his master. This contract he repudiated in 1454, and the courts sustained him. In the first year of his apprenticeship he obtained an important commission which gave him an opportunity to show his powers and lay the foundation of his fame. He was asked to co-operate on the frescoes of the Ovetari Chapel at the Eremitani.

In 1454 he maried Nicolosia, daughter of Jacopo Bellini. Two years later he was asked to paint a large triptych for the Church of S. Zeno at Verona. By this time Mantegna's fame had grown to that extent that Lodovico Gonzaga, the Duke of Mantua, corresponded with him in a number of letters. Mantegna knew his value and informed that great patron of art that he was very busy on important work in Verona. If the prince, being a humanist and a lover of the arts, desired to secure him for Mantua, he said, he would come on the conditions that he was granted a patent of nobility and a family coat of arms. Gonzaga had already offered him fifteen ducats a month, a free house, corn for six people and wood for fires. But on receiving Mantegna's further demands he addresses him, on January 30, 1459, as: " most excellent signor Andreas Mantegna, painter of Padua, our very dear friend, whom we recently brought into our service," and allows him, by special decree, the coat of arms asked for.

In the May of 1460, therefore, Mantegna took up his residence at Mantua, where he was a daily guest in the house of the great Duke. From this time on orders followed on orders. He decorated the castles of Goito, Cavriano, Marmirolo, Saviola, Gonzaga, and, finally, the great family residence of the Gonzagas, the Palazzo di Corte. In 1466, in spite of his many complaints at not receiving the moneys due him, he speaks of building his own house. He writes to the Duke, at the same time, asking for a hundred ducats, and receives in reply explanations why the Duke himself is not in a position to accede to his demands. Mantegna was nearly thirty years building this house, for it was, probably, not completed until 1496. He was, however, not so hard up as he made himself out to be, for we know he gave his daughter a dowry of five hundred ducats, and in a letter of Marsilio Andreasi to the Duchess Barbara, dated February, 1469, we read that " Andrea must have gone deeply into his pocket to make himself a favorite at the Court of the Emperor Frederic III." Mantegna's vanity craved for the title of Count, and, in 1488, Gonzaga created him a knight. The man's conceit of himself is to be seen in the remark he made on the occasion of Leon Battista Alberti's visit to Mantua. " The Duke," he said, " can pride himself in possessing what no other Italian prince possesses, namely, the two most famous and accomplished painters, myself and Leon Battista Alberti."

His fame had spread so widely that when, in 1466, he was sent by the Duke to Florence, he immediately received an order from the

people of Pisa for a painting for the Campo Santo, and was honored by a public dinner in their city. He visited Cardinal Francesca Gonzaga in Bologna, in 1471, and when that princely prelate returned to Mantua, Mantegna, Leon Battista Alberti and the poet Poliziano were the great lights of the Mantuan Court. In 1484, owing to a falling off in commissions, Mantegna offered his services to Lorenzo de Medici in Florence, but the offer was declined. Later, however, new orders came in and the artist was busily engaged on his "Triumph of Cæsar." Pope Innocent VIII honored him with a call to Rome to decorate the private chapel at the Belvedere, which, unfortunately, was destroyed in 1780, when the Museo Pio Clementino was built.

In the beginning of the last decade of the century Mantegna's pecuniary position seems to have been none of the best. Probably he had spent too freely in satisfying his hobby for collecting antiques. Toward the end of the century, in 1498, and shortly before his death, he was, evidently, in straits for money, for he sold a bust of Faustina, which he had owned for years and of which he was especially proud, to Isabella d'Este, for a hundred ducats. And yet, in 1504, in his will he left a hundred ducats to the Chapel of S. Andrea, which had been given him as a family chapel by Cardinal Sigismondo Gonzaga. It was in this chapel that Mantegna was buried on September 13, 1506.

This, in brief, is an outline of the chief events in the life of this artist. Of the man himself we learn only a little from his contemporaries. He was esteemed as a scholar and a student of epigraphy. In a sort of archæological society at Mantua he and Johannes Antenoreus were the "consuls." He was also on intimate terms with such prominent scholars as Felice Feliciano, Matteo Bossi, both of Verona, with Giovanni Marcanova of Padua, and others. Of his character we know little that is in his favor. He was, as we might gather from his energetic spirit, of an independent nature, very self-willed, violent, egotistical and quarrelsome. In 1475 the painter and engraver Simone de' Ardizioni brought a suit against him, alleging that Mantegna had beaten him and Zuan Andrea almost to death. He was vain to the point of making himself ridiculous.

That overmastering personality of Mantegna's which, in his intercourse with people, showed itself in such unpleasing forms, enabled him, in his art, to attempt and achieve quite unusual creations. He was so convinced of his own sanity and the truth of his point of view; his nature was so self-centred in the belief of his rightness

of outlook, and he was so masterful and daring in his enterprises and adventures that it would have been impossible for him to fail given the necessary devotion to his art. He had that devotion to the pitch of enthusiasm, and he had, in addition, the rare gift of genius. He set himself problems unthought of before his time, and worked at them with definite plans and tireless energy. Art to him was a very serious matter—the one serious business of his life; and this accounts for his standing among the masters of North Italian art.

What was the condition of art in North Italy at the time Mantegna entered the field? Let us inquire into it a little. In Venice, art, without abruptly breaking with tradition, had gradually weakened and softened the severities of Byzantine forms. The decorative *motif* prevailed, but the compositions still remained archaic. The figures were nerveless and nice; the color-play neat and cloying in the sweetness of its effects. Over it all hung the pall of an unhealthy life without the slightest indication of serious thought. Even Pisanello and Gentile da Fabriano were also thus tainted. Their remarkable sense for dainty coloring and play of lines results in a kind of advanced miniature painting. They evince no large ideas or big thoughts. The Renaissance in art was to come, not from Venice, but from Florence and Padua, the city of learning. Centuries before, the greatest of the Florentines, Giotto, had come and put a new life into North Italian art; in Padua, Altichieri and Antelami had made that city famous with their frescoes. In the Quattrocento, again, masters like Paolo Uccello, Fra Filippo Lippi and Andrea Castagno, who had spent most of their working lives in Venice, came finally to Padua. It was their masterpieces, and not the inferior works of the Venetians, which inspired and illuminated Mantegna, and made possible the revelation he was to give. They gave him the taste for a robust and realistic interpretation of nature, and they inspired him also with a high and serious sense of the artist's work. These great-minded men chose big problems—the study of nature and its representation in artistic forms. Mantegna set himself the same problems. The pale, sweet, and insipid sentimentality of the Venetian school meant nothing to him. He desired clarity of idea and clarity of expression, and he gave his life to obtaining these. He wanted, above all, to be livingly true, and with this purpose he worked to higher and higher achievements. This devotion and masterful self-sacrifice are the marks of genius which will give everything so that it may realize itself in the end.

Mantegna has been styled a "truly Venetian master," for the

reason that he had been a pupil of Squarcione and the painters of Murano. His early works, however, and especially the large frescoes at the Eremitani, are a direct contrast to the works of these Venetians. If we are to class an artist in the school of his master, we might with greater reason place Mantegna in the school of Nicolo Pizolo, for he it was who directed the entire work for the Ovetari Chapel, in which Mantegna collaborated. Pizolo was his senior by ten years and had been a pupil of Fra Filippo Lippi and of Donatello. He was, in every artistic sense, a Florentine; and Mantegna's work is, besides, distinctly characteristic of the Florentine spirit. In comparison with the insipidity of the figures, the paleness of the coloring, and the absence of perspective in the Venetians, Mantegna's "St. James" frescoes are filled with vibrating life. They open up a new world in art. There is here a clarity, a precision and a truth to life that were never before realized in Italian art. In conception it is sublime, and in achievement it is, in the effect it produces, monumental. In technique it evinces the stress the artist laid on the use of color to differentiate the various objects—the bright green for the many-folded mantle of St. James is almost repelling in its glare. In "The Baptism of Hermogenes" we see even stronger color contrasts between the light blue of the Baptist's garment, the blue in the mantle of Hermogenes, the yellowish-brown of the figures on the right and the cold reds of the other figures. Such harsh color schemes have nothing in common with the soft and harmonious tones of the Venetians. They are Florentine. For the artists of Florence color in itself was of value only in so far as it served to emphasize the plasticity of the forms, and in this respect Mantegna is pure Florentine. Although we are not in a position to prove the direct influence of Fra Filippo Lippi and Paolo Uccello, because the frescoes in Padua by these masters have been destroyed, yet their work and that of Castagno's offer material for a comparison. A mosaic by Andrea Castagno at St. Mark's, Venice, is interesting in that it has in it both the strong plasticity of the Florentine in the figures of God the Father, the Virgin and the other forms on the left, and the weak and pallid Venetian manner in the figures on the right.

Not only in details but in his conception of the total picture is Mantegna a Renaissance painter. His work is everywhere marked by a robust realism that is the mark of the new movement. In the space treatments of his pictures also he is a realist of realists. They are filled with men and women as he knew them in life; they give the illusion of being the reality. Here the scientific mind of the

Paduan came to the help of the pupil of Florence. The important mathematical solution of the perspective of a room discovered by Leon Battista Alberti was first tried by Jacopo Bellini, but in the Venetian pictorial manner. Bellini was more interested in the wide room or in the landscape which showed between the houses than he was in the figures. To Mantegna, however, the figures were just as important as the room. In his plastic representation of them and their grouping they become separate opaque spaces in the larger space.

Referring to the "St. James" frescoes at the Church of the Hermits in Padua, we will examine them in the order in which they are reproduced in this volume. Taking the first two together we find that they have been worked up to a point situated between them at about the height of the spectator's shoulder. The principal scenes are placed on the sides, leaving the centres empty. The group of figures on the left is somewhat loose, but the one on the right is closer. In the precision of its drawing, the careful modeling of the figures and the architectural details, the first fresco is in the style of Donatello. The one on the right, however, is less severe and is freer and grander in the architecture. In coloring the painting on the left is more vivid and varied, while in the one on the right it is toned down with broader masses of light and shadow. We see here that while Mantegna permits himself to be seduced by the great examples in art he has his own way of doing things.

This is even more evident in the two other parts of the frescoes. At first he attacked the problem of perspective regardless of the location of the paintings; here he takes into consideration the visual point of the spectator. In the "St. James on His Way to Execution" he produces a truly striking effect, and the magnitude of Mantegna's powerful genius finds now, for the first time, its imposing expression. The drawing of the figures, giving the effect of a sudden shooting up, is unsurpassed. This effect is the result of the low visual point. Artistically speaking, the plastic realism of the figures is truly marvelous—like Donatello—and obtained also from a profound study of antique examples.

The two other frescoes furnish a complete and perfect solution of the room problem. Here both paintings are worked out to a vanishing point lying between the two at the height of the visual point of the figures; but both scenes are enacted on the same plane. The illusion is heightened by the column placed well to the front in the centre. The whole is of an artistic freshness and pictorial free-

dom rarely attained in Italian painting. The figures, most life-like in expression, no longer dominate—they are moved into the room space, sliding, as it were, with the architecture, slowly into the depth of the background. On the left, before the judge's house, they have free motion. He seems here to have turned away from his former interest for plasticity of form. No one but Jacopo Bellini, whose daughter he married in 1454, could have taught him this art of fitting his figures into a space. But he had advanced far ahead of his teacher. Mantegna worked with a clear perception of the object. In this he followed the school of Florence. In all probability he made very many studies of figures and landscapes before he attempted the complete composition. In the details of these frescoes he shows himself a master of the Renaissance. His architecture is well constructed; columns and stone pilasters support the woodwork; the windows are framed with mouldings; and his figures, in their solidity and strength, are taken direct from nature. The perspective also is of the finest accuracy; and, lastly, the light radiates evenly over the whole space, filling it with a fine atmosphere. The coloring appears as if saturated with light. In comparison with this the work of Jacopo Bellini is very inferior, indeed.

Another series of the fine frescoes which have been preserved is that of the "Camera degli Sposi" ("The Chamber of the Betrothed"), in the Castello di Corte at Mantua. This room was painted no less than fifteen years after the Eremitani frescoes, and must be considered to be a masterpiece of the matured artist, of the ripe man sure of his power. Omitting the frescoes of Masaccio at the Brancacci Chapel in Florence, these of the Castello di Corte are absolutely the most monumental of the productions of the Italian Quattrocento. Both Masaccio's and Mantegna's works surpass all the paintings of this period by their outspoken truthfulness, their nobility of conception and their astonishing clarity of presentation. In contrast to the vivacious freshness of the Eremitani paintings we are here surprised by the compactness, the virility of decision and robust certainty of the technique in figure-painting and of spatial arrangement. There is no longer a mathematically accurate perspective, but a full realization of a clear vision of the senses.

Mantegna was in Florence in 1466 and in Pisa in 1467. We can well believe, therefore, that his residence in these cities enabled him to absorb the splendid Florentine culture which, to a man of Mantegna's genius, would mean a fresh impetus for creation. We must not forget that North Italy was, at that time, very poor in examples

of Renaissance art, and that Florence was inexhaustibly rich in them. The rampant realism of these treasures must have appealed strongly to Mantegna's truth-seeking mind. When, therefore, in 1468, he demanded an audience of Duke Lodovico, we can well believe it was because he was anxious to express himself afresh in new work. In the paintings in the Camera degli Sposi, Mantegna forsook the tender and dainty manner of the Zeno altarpiece, and returned to the imposing and impressive. The high spiritual conception of these frescoes combined with the powerful plasticity of the figures prove that Mantegna had learned anew from the Florentines.

But the artist far excels his masters. After walking wearily through the halls and corridors of the Castello di Corte, the effect of the small quadrangular room with its frescoes is surprising. In former days, when the colors were still brilliant and lustrous, the effect must have been astonishing. The room itself is low and its ceiling is supported by broad girders between the spaces of which are busts of Roman Emperors painted so as to give the appearance of bas-reliefs. These are circular in shape and surrounded by charming standing Cupids, wreaths and arabesques. The upper part of this stone structure is painted in gray and spreads out into a round vaulted ceiling. Above the round cornice rises a balustrade on which nude Cupids are leaning and above which five female faces appear. The vaulted ceiling rises to a cupola and is painted as though it opened to a cloud-covered sky.

This is the first attempt known to open an actual room by the illusion of perspective effects and sky painting. Even the idea is new. The Florentines never thought of it; for their room decorations are dependent on the human figure for spatial effects. How far Mantegna carried this idea is, unfortunately, not known, because the paintings by Mantegna for the various castles of the Gonzagas have been lost or destroyed. The execution of the round ceiling and the balustrade is done with minute care, both in the foreshortening as well as in the careful modeling with the superimposed lights. The female types are extremely robust, and the heads of the negress and the woman gazing upward are especially well formed.

As important as this ceiling, in every respect, are the two great wall paintings of which the fresco above the chimney, presenting Lodovico Gonzaga in the midst of his family circle, is particularly fine. In this painting the treatment of the room is carried to an extreme. The figures move in and out of the depths of this room in an astonishing manner, so effective is the artist's handling. As

a group portrait it is of the first order. The entire Gonzaga family is here pictured in most real and living wise. We see in Lodovico, the most gallant of the Condottieri, the chief among the highly cultured of the Italian princes. He is holding a letter in his hand, and turns to his secretary, who is leaning toward him from the left. Barbara, his wife, is sharply observing his face, as though anxious to hear what he has to say. The face of Gianfrancesco, the mother's favorite son, is clouded with thought. What is the picture supposed to represent? Some suggest that it portrays the arrival of some messenger or ambassador; others that it is the record of some event of grave importance in the lives of the Gonzagas. Others, again, refer it to the story told by Gionto, in the " Fioretto," of Federico and his quarrel with his father. As the story is told, Lodovico desired to marry his eldest son, Federico, to a German princess, Margaret of Bavaria. His son refused to accede to his father's wish, and, with the consent of his mother, fled from home. The father's anger was so great that he formally banished Federico, who went to Naples and was married there under an assumed name. One of the messengers whom Barbara, in her anxiety about her son, had sent to Naples, found the young man and his faithful companions working as porters. The Duchess, when she received this news, threw herself at her husband's feet and begged a favor from him. Lodovico promised to grant her everything but what related to Federico. She then handed him a letter from the King of Naples, who had taken the young Gonzaga into his household. In this letter he described the wretched condition in which he had found Federico. Lodovico read the letter and then, returning it to his wife, said: " Do as you deem best." She recalled her son who, out of gratitude, obeyed his father and married the princess. This is the story of which the painting is supposed to give the final scene. Another suggestion is that the fresco is a pictorial representation of the consideration of the proposal by the Duke of Wittemberg for the hand of Barbara, the second daughter, whose marriage took place in 1474. This last supposition, however, hardly accords with the date of the painting.

Whatever be the motive of the picture it has nothing to do with its artistic value. Compared with the Eremitani frescoes it is an enormous advance. Mantegna distributes his figures naturally, either behind each other or next to each other. There is no sign of calculation for effect. The numerous figures and the richness of the coloring of the left half completely dominate the right of the

picture, which is steeped in shadow. In so far as its composition is concerned the painting is a masterpiece of Quattrocento art and a classic monument. His groups are the forerunners of the Franz Hals and Rembrandt groups. He shows himself here a master in the painting of the human form. The sureness of his drawing of the heads is admirable, as is the clean firmness of modeling, perfect in the sidelights. The individuality of each single personality is thrilling. Indeed the whole is a masterpiece of plastic work. In coloring, too, there is a luxurious realism never before obtained by any artist. The colors are no longer laid on in the manner of the thin fresco, but put on thick, probably on a layer of dry plaster. Especially rich is the red-gold brocade of the Duchess's dress, with its blue and gold belt, and the green-gold brocade of the light-haired Rodolfo. All these rich color tones tell of Mantegna's North Italian nature, which loved luxurious coloring. The heads of the men, slightly red, are "bronze heads," of a firmness recalling Donatello's Gattamelata. The women, however, have a finer flesh tone, especially the face of the young lady, in a brocade gown, behind Gianfrancesco, which is slightly lit up by a light streaming over it. The artist worked with deep tones of light and shade, and far more plastically than he had hitherto done.

In spite, however, of Mantegna's progress in coloring, the room illusion of space is still largely obtained by means of plastic modeling and figure grouping. He loved to depict powerful persons, and the room exists for them. There is no intention here of realizing an "interior," for the figures at the back, standing on the veranda, are struck by the clear light of the sun. As little an interior as is this painting, so is the next open-air fresco as little a *plein-air* piece. The painting of *plein-air* was not in the power of Renaissance artists. Perhaps this was owing to the clear sunlight of the Italian climate; for their open-air figures are all precise, clean cut and definite, independent of everything. They are never made to lose themselves into or be dependent on the surrounding atmosphere. The Renaissance genius loved, to the point of sensuality almost, to create and to speak in straight, energetic words.

But Mantegna was not altogether ignorant of *plein-air* painting. In the open-air fresco, already referred to, he treated the figures in quite a different manner from that of the fresco over the chimney. Lodovico and his son, the Cardinal Francesco, as they meet, are no longer painted with dark shadows and robust modeling. The figures are shown in a diffused light. Here are no longer strong forms, but

light color planes. The flesh tints are reddish, the dresses light blue or light yellow and the whites slightly violet tinted. This treatment is the result of an actual study of nature. Mantegna had seen that, in the spaces of the landscape, color speaks a language other than the one it speaks in an interior, and his effects, in consequence, are surprisingly real.

In this last fresco both story and figures are perfectly clear. On the left, facing Lodovico, and in the rear in profile, is the Duke's third son, Gianfrancesco, with the oldest grandchild, Gianfrancesco, in front of him. On the furthest right is Federico. In the centre is Francesco, the second son and Cardinal, with Lodovico, the youngest son and Bishop of Mantua, in front of him. The three figures behind are supposed to portray Leon Battista Alberti, the young poet Angelo Poliziano, whose first drama, "Orpheus," was then being produced in Mantua, and Mantegna himself, with a face resembling rather the bronze head in the Chapel of St. Andrea in Mantua than the one in the Eremitani.

Above the door, in part flying and in part standing on the rocks, are Cupids bearing the dedication tablet:

> "ILL(USTRISSIMO) LODOVICO II MM PRINCIPI OPTIMO AC FIDE INVECTISSIMO ET ILL(USTRIMAE) BARBARE EJUS CONJUGI MULIERUM GLOR(IOSAE) INCOMPARABILI SUUS ANDREAS MANTINIA PATAVIUS OPUS HOC TENUE AD EORUM DECUS ABSOLVIT ANNO MCCCCLXXIIII"

This painting, begun in 1468 or 1469, was finished in 1474.

In 1472, Cardinal Francesco, speaking of his impending return to Mantua, writes to his father: "It will be a great joy to me to show to Master Andrea all my cameos and other beautiful antiques and to talk over their values with him." Mantegna was an ardent collector and a great admirer of antiques. His art betrays this, for we find in it a curious mingling of absolute realism with antique classicism, which is more Florentine than it is anything else. Yet Mantegna was not a Tuscan, but a North Italian. He had grown in Padua, the learned sister of Venice, where interest in the antique was far deeper than it was in Florence. In temperament, also, the North Italians were nearer akin to the ancients than were the people of the city by the Arno. Venice has once had very close relations with Greece and the Orient. Nowhere was the sense for harmony and beauty more developed than it was in Venice. We might almost

say that the classic greatness of Grecian art found its splendid renaissance in Venice. Palladio demonstrated this fact with regard to architecture. Mantegna continued to strive after a realization of a combination of realistic truth and classic beauty. In his efforts he was encouraged by the deep interest for the antique shown by Isabella d'Este, the wife of the young Duke Francesco. He was asked to cover the walls of the large hall of the theatre in the Castello di Corte with pictures. At first, tapestries were suggested, and of these the sketches are still in existence, painted in water colors on paper. They are now in a sad state, so that a just estimate of them is barely possible. We are not in a position to ascertain if he chose the subjects himself or if they were provided for him—probably the latter was the case. Of one fact we are certain, that this "Triumph of Cæsar" was eminently suited for the decoration of the walls of a long hall, subdivided by pillars. Nine cartoons of this painting are in existence. They were to be joined together by painted pilasters, similar to those in the Camera degli Sposi, behind which the figures were to show.

In the first cartoon the sequence of the figures has in it something of the quality of ancient bas-reliefs in their almost sober clearness. In the second, however, this characteristic is not noticeable. In arrangement the figures are Italian, and Italian in Mantegna's manner, carefully elaborated so as to form a connecting link between the first and the third painting. This intention is further developed in the third, where a group is made to march with lively steps, the figures bearing amphoras. The next section is dominated by three large elephants whose masses are accentuated by the meagre and defined silhouettes of the figures above them. In the sixth cartoon the lifelike movement of the figures and their grouping show an increasing accentuation for the motive of motion. There is an entire absence of any similarity to an ancient relief. It would seem as if Mantegna had here abandoned his original intention to imitate an antique sculptured frieze. The next three pictures are somewhat more restrained. Movement gives way to an expression of joy in the triumph, and in the final painting this expression is proclaimed in the angel, behind the car-driven Cæsar, who is holding the laurel wreath of victory over the returning conqueror. This decoration has always been held in high esteem, and justly so. In its conception and execution it is magnificent. Even in Mantegna's own day it was considered his masterpiece. On the second of February, 1492, he received "for the splendid works in the chapel, the bridal cham-

ber and the "Triumph of Cæsar," a large country estate. "As Hiero through Archimedes, Alexander through Appelles and Lysippas, and Augustus through Vitruvius, so the house of Gonzaga through Mantegna had acquired everlasting fame."

Mantegna's work was not finished in 1492, for on March 2, 1494, Isabella showed them to Giovanni de Medici. They were then on view in the Castello di Corte, probably in the hall of the theatre. It was only later that they were placed in the palace of the Duke Francesco near S. Sebastiano.

The frescoes Mantegna painted for the Chapel of Pope Innocent VIII are lost or destroyed. From accounts of them we learn that they were very fine. During the last decade of his life he executed the paintings for the study of Isabella d'Este, a room divided by pilasters. He was required to paint small pictures, with figures in them less than life-size, so that he had to abandon any idea of unifying the room by means of the paintings. In the two finished pictures, "Parnassus" and "The Triumph of Virtue Over Vice," we see clearly that the artist strove to widen the room in which the figures are moving. In the "Parnassus," to the front and on the right, is Mercury, indicating the front margin of the painting. In the central plane are the dancing muses with Apollo, Venus and Eros above them on a rocky arch. Through the arch the eye wanders into a distant landscape. We see here how the times restricted Mantegna, the master-solver of the problem of room-space; for both this picture and its companion show an utter lack of understanding of the treatment of unconfined space. This "Parnassus" is a surprise coming from so rugged and stern a master. It is a bewitching work—perhaps the most charming that came from his hands. "The Triumph of Virtue Over Vice" is far less attractive. Here Mantegna is again the realist and revels in problems of foreshortening and the delineation of ugly forms. Virtue, in the form of an Athena-like figure, is depicted driving before her the personages representing vice. Mantegna's old realism is again strongly in evidence, especially in the figure of the nude woman to the right. The third painting, "The Triumph of Comus and Mercury," is not entirely the work of Mantegna. The group of Mercury and Janus is from his hand, but the rest of the painting is by Costa, who gave to it his soft and gracious tone. The landscape is in fine harmony and quite different from Mantegna's harsh manner of treatment.

That Mantegna was engaged with the problem of producing the effects of illusion in a room even in his last days is proven by the

frescoes he executed for his own funeral chapel of St. Andrea in Mantua. Apart from the painting of the Holy Family the drawings only for this series were done by him. He may have commenced the one of the "Baptism of Christ," but the work as a whole was executed by a pupil of Mantegna.

With these frescoes end Mantegna's masterpieces, for his real work was concerned, as we have said, with the problem of producing space illusions in a room. Mantegna was never a painter of mere pictures. The trend of his mind was to relate his art-expression and make it a part of the environment in which it was to be viewed. This man, who could put such a wonderful power of realism in his figure and group portraits, was almost a child when confronted by the single portrait. But the work he did enables us to see into the character of the man and to follow his development as an artist. In this connection we find that his life's work divides itself into four periods:

First period to 1456. Early work on frescoes; the young man engaged in finding himself; influenced by a study of Donatello and the antique; striving for plastic expression of the reality of nature and its manifestations.

Second period from 1456 to 1468. In these twelve years Mantegna executed nothing but paintings on canvas, under the influence of the Venetian and Dutch masters.

Third period from 1468 to 1494. The period of his great works in fresco. In realism and sensual modeling he accomplishes the masterpieces of his life's work. The problem of the illusion of the room space is solved by him.

The fourth period from 1494 to 1506. This is the second period of his work in painting on canvas. He develops from the realism of Quattrocento art to Cinquecento group composition. Realism, however, still remains predominant.

In considering Mantegna's paintings on canvas we must admit at once that they can scarcely add to the estimate we have already made of his great genius. His frescoes tell us of the triumphs of his realism and his victory over the problem which obsessed him for most of his life. His canvases show us how the man's knowledge of form grew and how he improved in pictorial technique. His earliest dated altarpiece is the "St. Luke" in the Brera at Milan. Here we have the same striving after plastically clear form that we noticed in the frescoes. A comparison between this piece, which is made up of twelve wooden tablets, and similar works of the Venetian school, such as the altarpiece of 1402 by Antonio and Bartho-

lommeo Vivarini in the Museum at Bologna, shows clearly that Mantegna was still dependent on Venetian art. The arrangement is almost the same, and the frame, with its Gothic ornamentation, is frankly Venetian. But a closer study will also show the remarkable advance Mantegna made over the painters of the Murano. The carriage of the figures has gained in strength; the feeling of movement is plastically expressed and strictly in accordance with nature, while the faces, hands, dress-folds and other details are most carefully worked out in the light of a newly acquired knowledge of nature. In coloring, however, it shows Mantegna's North Italian nature mingled with Venetian charm. The dainty pink of St. Luke's garment and the mantle of St. Justina with its blue sleeves, the fine blue and light red on the books of the two figures in black, produce a fragrant and clear shining charm.

Related to this " St. Luke," both as to types pictured and tone of color, is a " Presentation in the Temple," in the Kaiser-Friedrich Museum at Berlin. The painting is on canvas, and is important in its technique. Mantegna was thought to have invented the canvas as a medium for painting, but it is now known that other artists before him, especially in Venice, where the moist climate was not favorable for painting on either wood or plaster, used this material. Mantegna employs a finely woven linen with, apparently, a ground coloring of chalk. The color scheme is of a very rich effect and the modeling realized by lightly imposed lights.

In 1454 Mantegna painted a " St. Euphemia," now in the National Museum at Naples. This is a further development of his painting on canvas. He now leaves out the ground color and lays the lime-water pigments directly on the coarse linen. Although the result is less brilliant in tone, the method allowed a freer and more facile treatment; and all Mantegna's paintings in this manner are, as a consequence, livelier in expression. This may not be quite the case with the " St. Euphemia," which must be considered as an interesting proof of Mantegna's study from the antique. The bearing of the woman is erect, like that of a statue. The quiet pose and the folds of the gown are also after antique models, of which we are even reminded by the empty expression of the face.

Akin to this, and probably executed at the same time, is the " Madonna and Child," in the possession of James Simon, of Berlin. Its large-sized face, with the flat, sharply drawn eyes remind one of the " St. Euphemia." The artist's realism is pronounced in the sleeping child which the Madonna is pressing to her breast. The

painting was evidently made under the influence of Donatello, but it is a timid and rather shy attempt. Mantegna never could pleasingly set a single figure or bust into a frame, and this " Madonna " is a proof of this inability.

A " St. Sebastian " at Aigneperse, Notre Dame, is said to belong to Mantegna's early period. The figure, with its heavy contours, recalls the St. Christopher of the last of the Eremitani frescoes.

Mantegna's largest altarpiece is the one in S. Zeno at Verona. This painting marks the beginning of a new period in his life. It bears witness to a conscious striving after strict form and drawing. If any painting were ever done with scholarly knowledge and according to artistic rule, this was certainly so executed. Mantegna worked at it for nearly three years and, in many respects, it is a masterpiece of the period. It is the first high altarpiece built exclusively after Renaissance forms, and with the realism of the Renaissance. The enormous difference between it and such works as those by Giovanni d'Allemagne and Antonio Murano in Venice, painted ten years before, is seen in the powerful architectural details and realistic plastic figures which have replaced the neat ornamentation and feeble figures of the earlier masters. Here, again, Donatello is Mantegna's master, and the model taken is that artist's altarpiece in the Santo at Padua. Unfortunately, the painting is no longer hung in the place in which it was originally placed, so that we lose the effects the artist obtained by the lighting of the church. It is hanging now in the choir, in a light the very opposite to that for which Mantegna allowed, and much too high, so that the unity of the painting with the room itself, and the coincidence of the lines of the perspective with the eye of the spectator have been completely destroyed.

Influenced by his example, the modeling in this painting is almost hard. The bearing of the figures possesses something of the quality of the statue. They are too carefully and too closely fashioned after nature. The Virgin, the children chanting, and the saints in the lateral sections are as if they had been cast in moulds. The utmost accuracy and care are everywhere evident, even to the details of the dress and architecture. For the first time, however, a North Italian altarpiece attempts to portray clearly a reality, even though it is laboriously achieved. The coloring also is studied and obtained with evident effort. The flesh tints of St. John are brownish, while in the other figures they are reddish. The realism of the figures is accentuated by the hard light and the heaviness of the

clothes. The right wing is dark all over. The three saints behind the St. John are clothed in heavy mantles of yellow-brown brocade, green brocade and black. The Virgin, as usual, is in red and blue. The only relief is the orange-green of the carpet and the light blue, green and yellow garments of the angels. On the left, where the saints are in full light, the colors are livelier, especially the yellow of the heavy mantle of St. Peter. There is no harmony in all these colors, indeed there is no attempt to give unity to the painting by means of color. The plastic truth of the details, however, is grasped and realized with the energy of an acute and active brain. The figures seem as if they had been torn from nature and put on canvas, and of a surprising freshness. And for all these figures the artist created rooms with perspective and real light. It would almost seem as if he intended a pictorial effect, so wonderfully is this realized. This was, indeed, Mantegna's own contribution to the art of his day; but no one followed his lead, and it was four centuries before it was fully accomplished.

The three predella pictures on the lower part of the Zeno altarpiece at Verona, now in the Louvre, seem like a presentiment of the coming of this pictorial art. Especially is this true of the marvelous "Crucifixion." In the arrangement of the figures and the rocky scenery the painting differs little from Mantegna's other works; but everything is freer and broader. The light streams over the wide space and the eye is carried right into the depths of the canvas. The radiant sunshine fills the atmosphere with shades of tone. That section of the picture in which, behind the helmet of the soldier, the far-distant misty horizon is seen shining, is a new step forward in pictorial representation. Only the searching eye of the realist could have seen it, and only a master hand could have pictured it. Of great importance is the spiritual expression of the figures in this sad and solemn moment. How expressive and, at the same time, how tender in line and lighting is the figure of the Crucified One! All broken, Mary is seen sinking into the arms of the women, while lamentations seem to be heard from the deeply affected John. In the figure of the soldiers throwing dice we find the first attempt at *genre* painting. The incident shows wonderful concentration of mind on the part of the artist as to details. No work by Mantegna is so full of feeling and expression, and so sown with the seeds of future harvests. The two other sections of the predella are not so rich in either construction or spiritual sentiment or pictorial effect. They are, indeed, of a peculiar great-

ness, but they are harder, clearer and simpler. In the " Christ on Mount Olive " the landscape is treated in a large and broad manner; the figures stand firmly and well poised, and the form of Christ, rising from the grave and silhouetted against the brightly shining sky, is markedly arresting in its splendid execution.

Very near akin in manner to this Zeno altarpiece is the " St. Sebastian " at Vienna. It is a great contrast to his previous " St. Sebastian." The sharp, severe drawing of the martyr corresponds to the St. John the Baptist. The whole painting is sharp, light and clear; even the air is limpid. The artist, evidently, desired to give as strong an impression as he could of bodily movement. The landscape resembles greatly that seen in the " Execution of St. James." It is possible that Mantegna worked this up from a stock of studies. Of the bust portraits painted by Mantegna that of Cardinal Lodovico Mezzarota is the most magnificent. Firm in drawing, sharp in contour, the head is a masterpiece with its smooth planes of light like brittle tin. The medium in which it was painted is thin distemper. The color has been laid on with the finest strokes of the brush, here densely, there lightly, according to the gradations of color tones. The reddish face set off against a blue-green background and the red of the Cardinal's gown and the stronger red of the moiré-silk mantle, make a resplendent effect. The face itself is severe and hardly accords with what we know of the Cardinal, who was a *bon-vivant* and known as the " Lucullus " of the circle in which he moved. The artist really lacked the power to reproduce the individuality of his sitters. Of the many portraits Mantegna painted those only are lifelike which represent the individuals as actively engaged in some expression of their activity.

The portrait of the young Cardinal Francesco Gonzaga, now in Naples, and painted in 1460, is somewhat happier in this respect. It is a profile of the Gonzaga type, and demonstrates that the artist was better able to seize sharp outlines than a full face.

With regard to the type of the Madonna it changed, in the Zeno painting, from the classic to the robuster form without, however, losing the conventional stiff and ceremonious bearing. The Madonna in the Poldi-Pezzoli collection, for instance, in spite of a certain austerity of face, is more expressive than was usual. Here again the artist, in his desire for realism, paints the mother as pressing the sleeping babe to her breast. In the Simon painting, previously noted, the Virgin is fixed into the frame as a flat picture; in this representation the form is full and round, and the knee is added.

The colors are grayer in tone and fresher than usual. The garment is a light-pink gold, and the mantle blue with a green lining. This Virgin is related to that of the "Adoration of the Magi" in the Uffizi Gallery at Florence.

Of an earlier date is the Madonna at Bergamo, more austere in drawing and more slender in form. The Child resembles that of the "Presentation in the Temple," but it was no doubt painted before that triptych. In color it is like the Mezzarota Madonna, the red of the moiré silk falling in hard folds.

The "St. George" in Venice is softened of its bronze-like hardness by delicate light effects. The canvas is spread over by a fine silvery sheen which is reflected not only from the daintily painted coat of mail, but from the youthful head with its curling hair. The landscape also has the same quality with its light-blue sky strewn with white clouds. This picture demonstrates Mantegna's superlative power to deal with light effects. We can scarcely believe that this work is by the same hand that painted the portrait of Cardinal Mezzarota. The entire picture is steeped in light, the figure appearing as if dissolving in the mist of the sky. Even across the slightly violet-colored frame delicate rays from the sun seem to be vibrating. Fine as are the effects, however, the painting lacks the great pictorial realism that came later.

The first evidence of Mantegna's residence in Mantua is a small representation of the "Death of the Virgin," now in Madrid. Through a large window we see the bridge near S. Giorgio, which separates the Lago di Mezzo from the Lago Inferiore, just as we see it from the Camera degli Sposi. In composition it recalls Castagno's similar work in S. Mark's, Venice. Below the window the Virgin is lying, surrounded by the priest and apostles. Arstistically, the work is one of Mantegna's eminent productions, especially in its light effects. The landscape is beautifully realized and is remarkably true to nature.

The triptych of "The Ascension," in the Uffizi Gallery at Florence, marks a further development in Mantegna's art, though not in the direction of landscape. The painting is too scenic in effect to be natural, and it is also fantastic in imagery. Instead of a realism derived from nature we have here a severity both of tone and plastic modeling that are unusual with the artist. The total effect is gay and brilliant. The lights are put on in gold and the coloring is splendid even in its unsystematic mixture. Red is used largely and in many nuances, from the brightest light red to the coldest

carmine and violet. The painting, which once decorated the walls of the Gonzaga Castle, is, in technique, most excellent. Definite and distinct as are the single features of figures, ornaments and background, the brightly shining, broad light dominates them all. Mantegna's passion for realistic details is saved by his wonderful sense for light and his equally wonderful power to produce its effects.

A further development of Mantegna's power is to be found in the " Mount of Olives," in the London National Gallery. A comparison between this work and the one in the Zeno altarpiece on the same theme shows how the artist grew in ability to treat form. In the earlier painting the surface is crowded with detail; the landscape is spread out beyond measure with the figures lost in it. In the London painting there are no longer sharp lines, corners and edges. The figures are great, full color-masses. Everything is mellow and rounded in the light. Instead of pedantic details we have a pictorial ensemble. The landscape is not a thing in itself, but a part of the composition. The realism is accentuated in the sleeping forms of the disciples and also in the praying Christ. Here we have a victory of form as color-mass over the severe plastic outlines of former periods. A great advance, truly.

— The last of the periods into which we have divided the life-work of Mantegna begins with the year 1495. It was a period of much work, but all the paintings were large and grand, almost Cinquecento in character, and done on canvas in a perfect technique. First among these is the " Madonna della Vittoria," now in the Louvre. It is equal in beauty to the Zeno altarpiece, but infinitely superior to it in power of composition and grouping of masses. In the forty years that had elapsed Mantegna has become a master, indeed. In arrangement it is pyramidal, the figure of Mary forming the apex. On the left is shown the donor of the piece, Francesco Gonzaga, and on the right St. Anna. The pose of Mary in the act of blessing with the hand recalls the Madonna of the Grotto by Leonardo. It is not impossible to believe that Mantegna may have made Leonardo's acquaintance when he was in Milan in 1495. Round the centre figure are grouped St. Elizabeth, St. George and St. Michael, while in the background are to be seen the heads of St. Andreas and St. Longinus. In execution this painting is a genuine Mantegna in Quattrocento realism. Here are the hard and sharp outlines, the glittering coat of mail, the severe folds of the silk gown, the colored stone work of the throne,

and the minute details of foliage, all so characteristic of the master's manner. The Virgin and Child are charming in their light and tender flesh tones. The figures are drawn by the hand of a man who knows the human form most intimately. Had it not been for the artist's indulgence in detailed realism the painting would have been a monument of Cinquecento art. As it is he has given us a beautifully built group, but stiff, formal and ceremonious. And yet we must consider the work as one of Mantegna's finest compositions.

Harder and of less charm is the great altarpiece of "The Madonna with Child in Clouds," which is in a private collection in Milan. Mantegna was, probably, assisted in this work by his pupils. As a piece of composition it is monumental. The Madonna is seated in the clouds in the midst of heads of Cherubim and surrounded by four magnificent figures of saints. A most remarkable conception. The picture, however, is hard in treatment and lacks expression.

Another side of Mantegna's genius as an artist is to be seen in his engravings. As a draughtsman and engraver he has a place all to himself in the history of art. He was, as we know, a perfect master of drawing, so that the medium of engraving just suited his temper and genius. Engravings on copper were originally made by such artists as Antonio Pollajuolo and Andrea Mantegna for the purpose of giving their pupils and students the materials for study. So that we must accept them as excellent guides to an understanding of their work. Mantegna did not execute many of these engravings with his own hand, but of the few he did, the wonderful "Bacchanal by the Coop" is a masterpiece of powerful drawing and firm form. Others, almost as remarkable, are the "Bacchanal with Silenus," "The Burial of Christ," and the "Combat between Tritons."

Looking over Mantegna's works we come to realize that this man was an artist of extraordinary energy, remarkable sureness of purpose, and a realist of profound spiritual insight. He desired to recreate the whole world of phenomena. His unusual power of imagination sends him attempting to create all that he sees and all that he dreams. He was born in a seething age, before the trend of activity was either settled or known definitely. The same problems of realistic painting which are engaging the great artists of to-day occupied Mantegna. It was the ambition of his life to solve them, and the solutions he gave are deeply interesting. He had a

refined and tender sense for color, and knew the wizardry of light. Unfortunately, the problems of realism so engaged him that he left himself no inclination to rise to a freer Cinquecento expression, though he had it in him to do wonderful work in this direction. In his last period he demonstrated his ability and his insight. But he remains the great genius of the Quattrocento—the master creator in art of his age.

DIE GROSSEN BILDERFOLGEN ZUR RAUMDEKORATION

THE GREAT SERIES OF PICTURES FOR INSIDE-DECORATION

LES GRANDES SÉRIES DE TABLEAUX DÉCORATIFS

* Padua, Eremitani-Kirche

Ovetari-Kapelle in der Eremitanikirche zu Padua

Innenansicht

1448—1454

Inside-view of the Ovetari-chapel of the Eremitani-church at Padua

Vue intérieure de la chapelle Ovetari de l'église Erémitani à Padoue

* Padua, Eremitanikirche

Fresko

Legende des heiligen Jakobus: Die Taufe des Hermogenes

The baptism of Hermogenes
Legend of St. Jacob

1449

Le baptême de Hermogène
(Légende de saint Jacques)

Nach einer Aufnahme von D. Anderson, Rom

* Padua, Eremitanikirche — Fresko

Die Verurteilung des heiligen Jakobus zum Tode

St. Jacob condemned to death — 1450 — La condamnation de saint Jacques

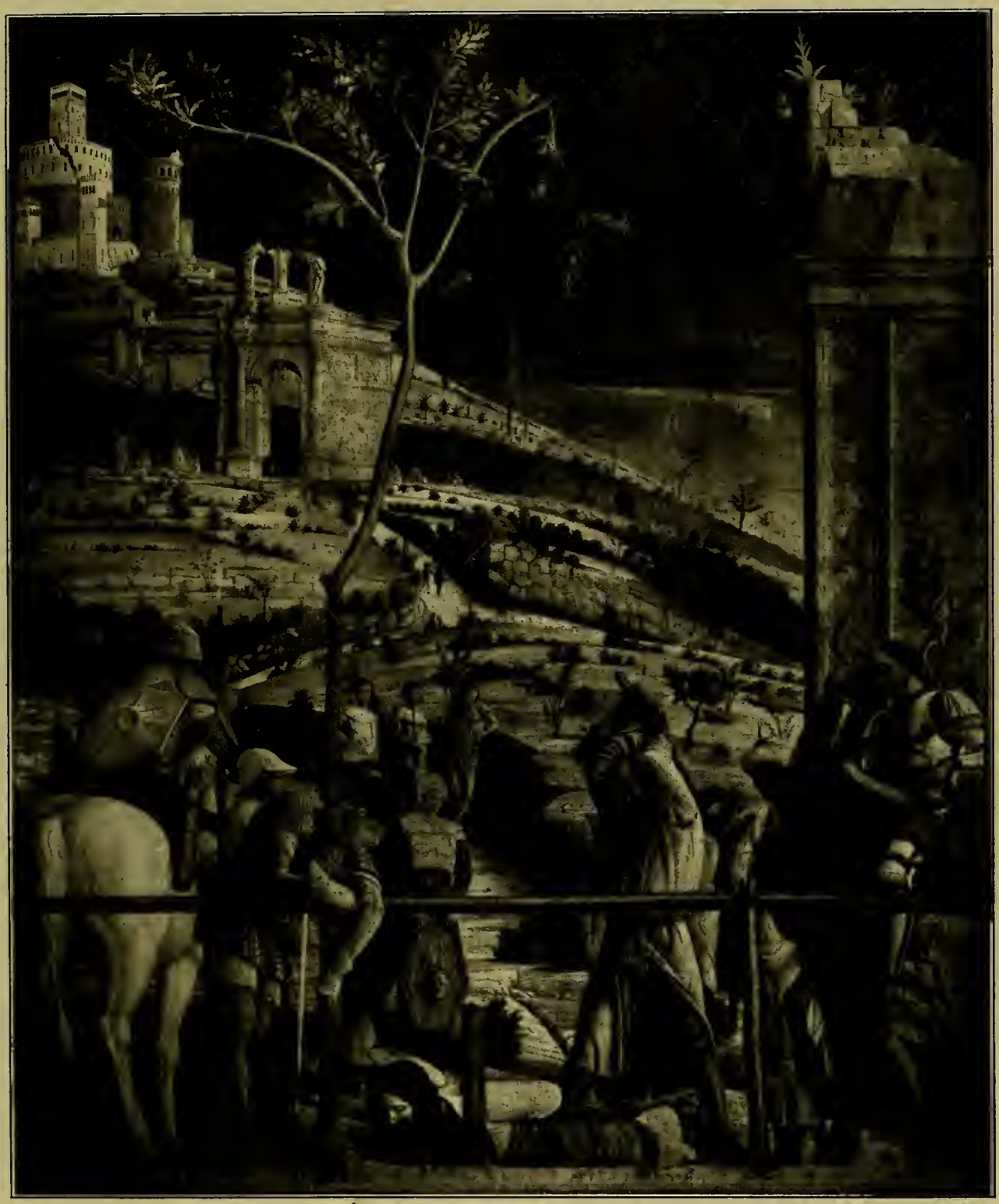
Nach einer Aufnahme von D. Anderson, Rom

*Padua, Eremitankirche — Fresko

Der Gang des heiligen Jakobus zur Richtstätte

St. Jacob on the way to the place of execution — 1451 — Saint Jacques marchant au lieu du supplice

Nach einer Aufnahme von D. Anderson, Rom

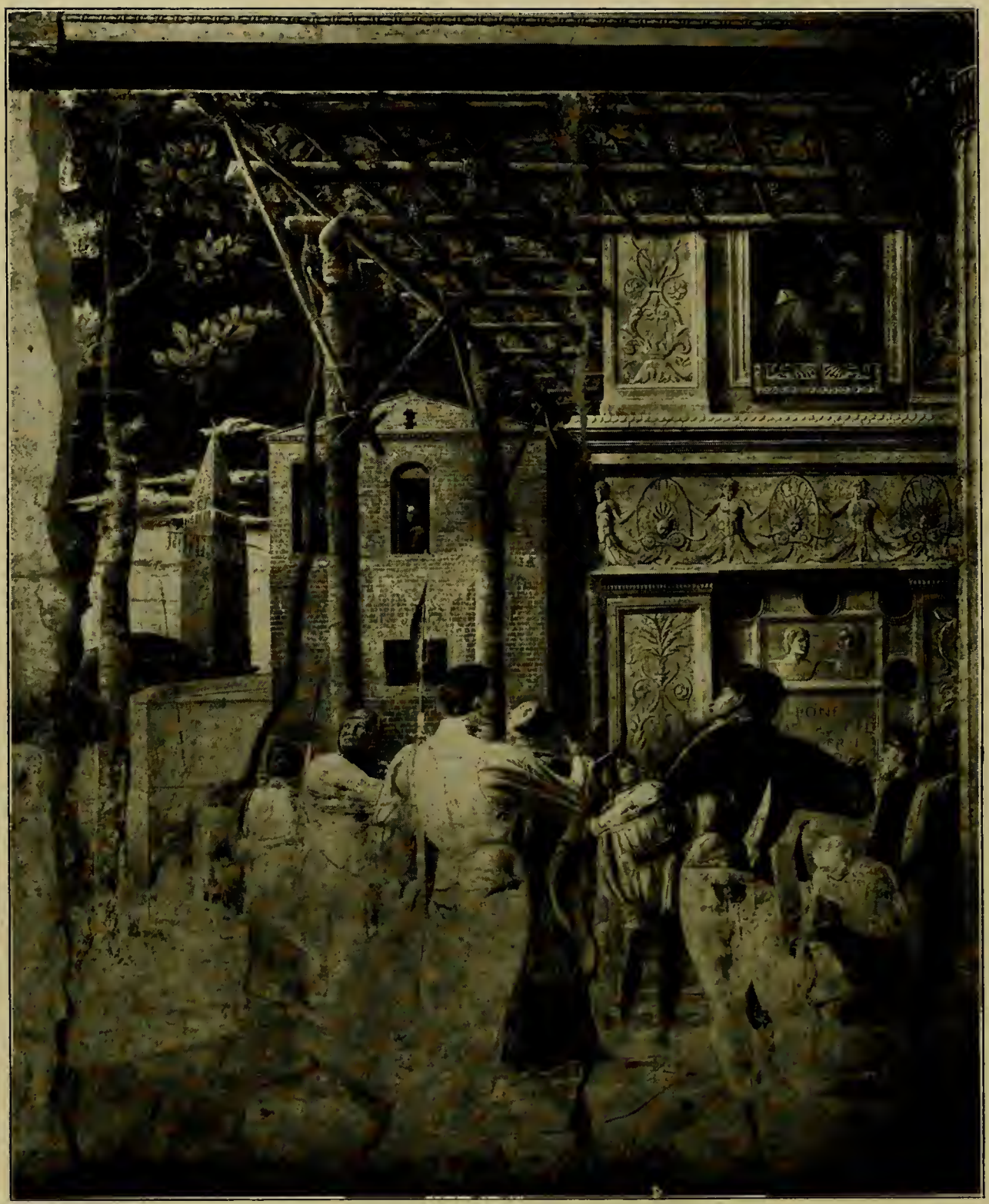


*Padua, Eremitanikirche — Fresko

Die Hinrichtung des heiligen Jakobus

The execution of St. Jacob — 1452 — L'exécution de saint Jacques

Nach einer Aufnahme von D. Anderson, Rom



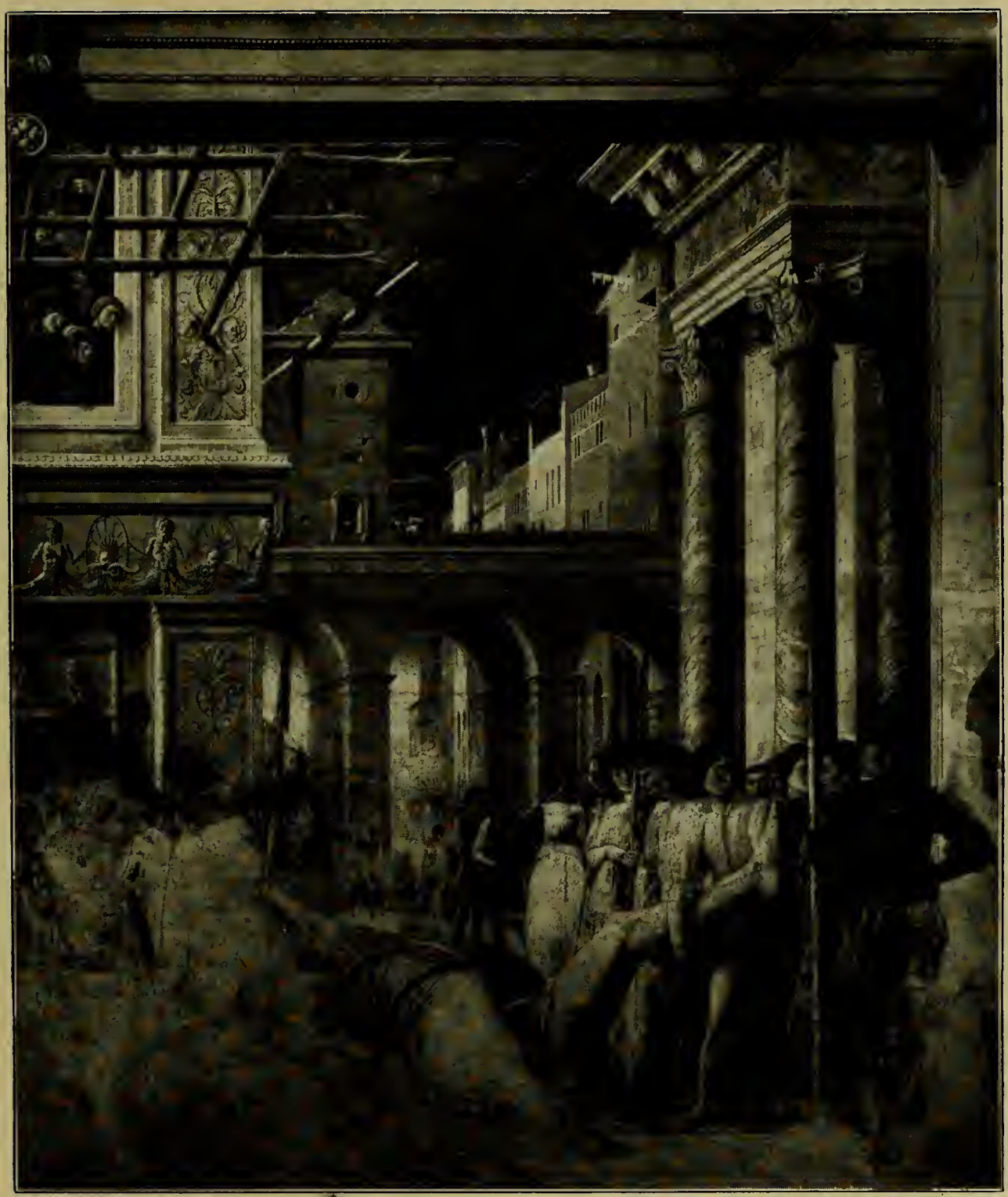
*Padua, Eremitanikirche

Fresko

Das Martyrium des heiligen Christoph

The martyrdom of St. Christopher 1453—1454 Le martyre de saint Christophe

Nach einer Aufnahme von D. Anderson, Rom



* Padua, Eremitanikirche — Fresko

Die Fortschaffung der Leiche des heiligen Christoph

The removal of the corpse of St. Christopher — 1453—1454 — Le transport du corps de saint Christophe

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitanikirche — Fresko

Detail aus der Taufe des Hermogenes (Tafel 2)

Detail of the baptism of Hermogenes — Détail du baptême de Hermogène

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitankirche

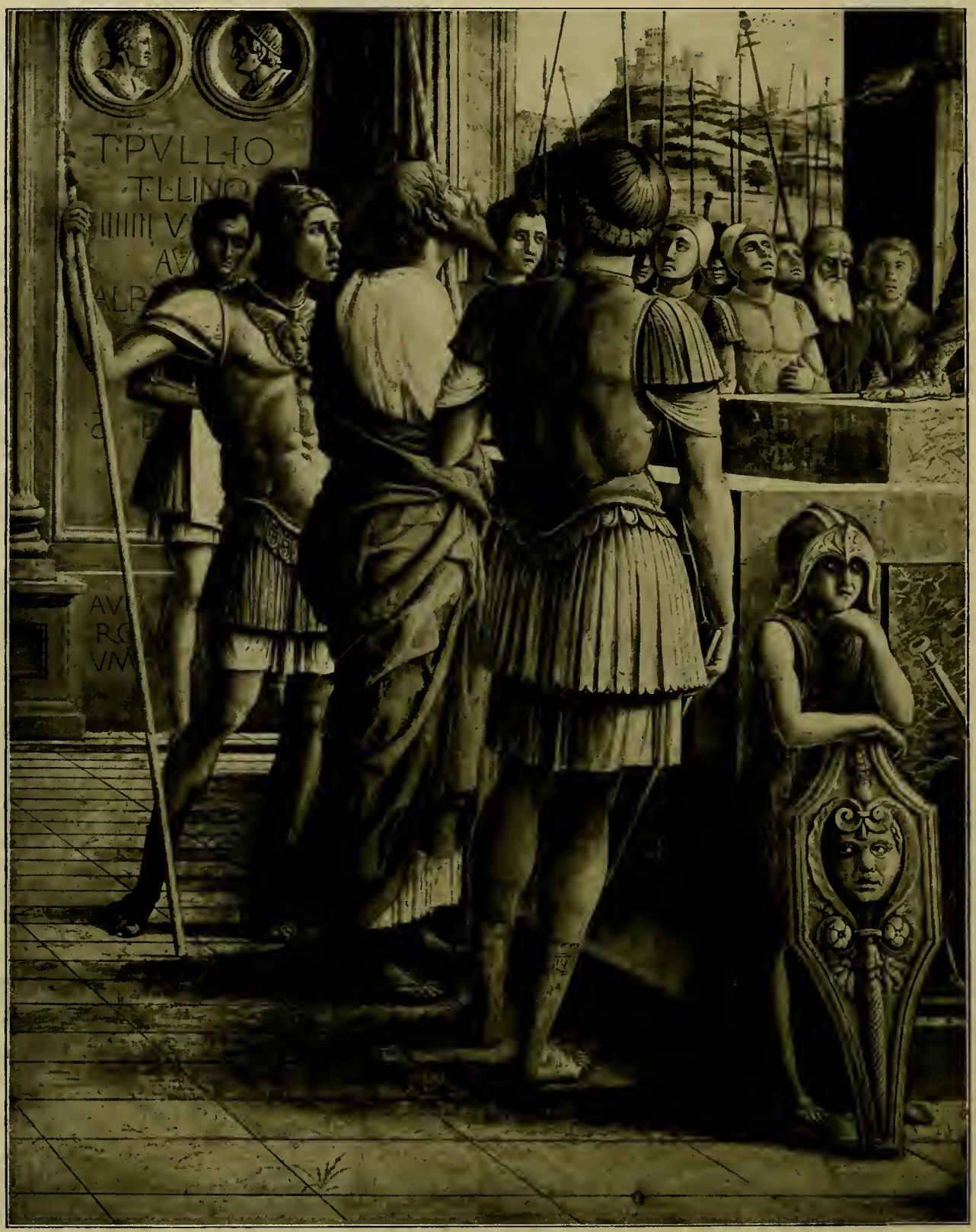
Fresko

Details aus der Taufe des Hermogenes (Tafel 2)

Details of the baptism of Hermogenes

Détails du baptême de Hermogène

Nach einer Aufnahme von D. Anderson, Rom



Padua, Eremitanikirche — Fresko

Detail aus der Verurteilung des heiligen Jakobus zum Tode (Tafel 3)

Detail of St. Jacob condemned to death — Détail de la condamnation de saint Jacques

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitanikirche

Fresko

Details aus der Verurteilung des heiligen Jakobus zum Tode (Tafel 3)

Details of St. Jacob condemned to death

Détails de la condamnation de saint Jacques

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitanikirche

Fresko

Detail aus dem Gang des heiligen Jakobus zur Richtstätte (Tafel 4)

Detail of St. Jacob on the way to the place of execution

Marche de saint Jacques au lieu du supplice (Détail)

Padua, Eremitanikirche

Fresko

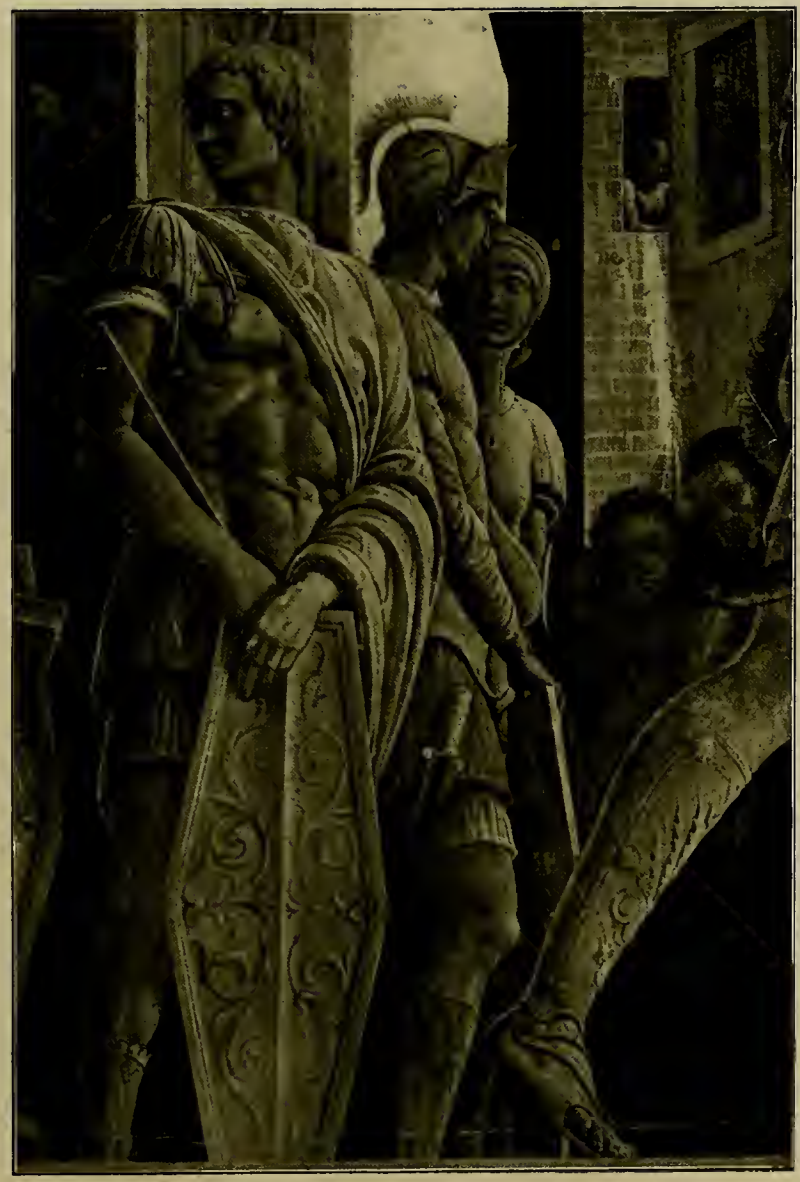
Details aus dem Gang des heiligen Jakobus zur Richtstätte (Tafel 4)

Details of St. Jacob on the way to the place of execution

Marche de saint Jacques au lieu du supplice (Détail)

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitanikirche



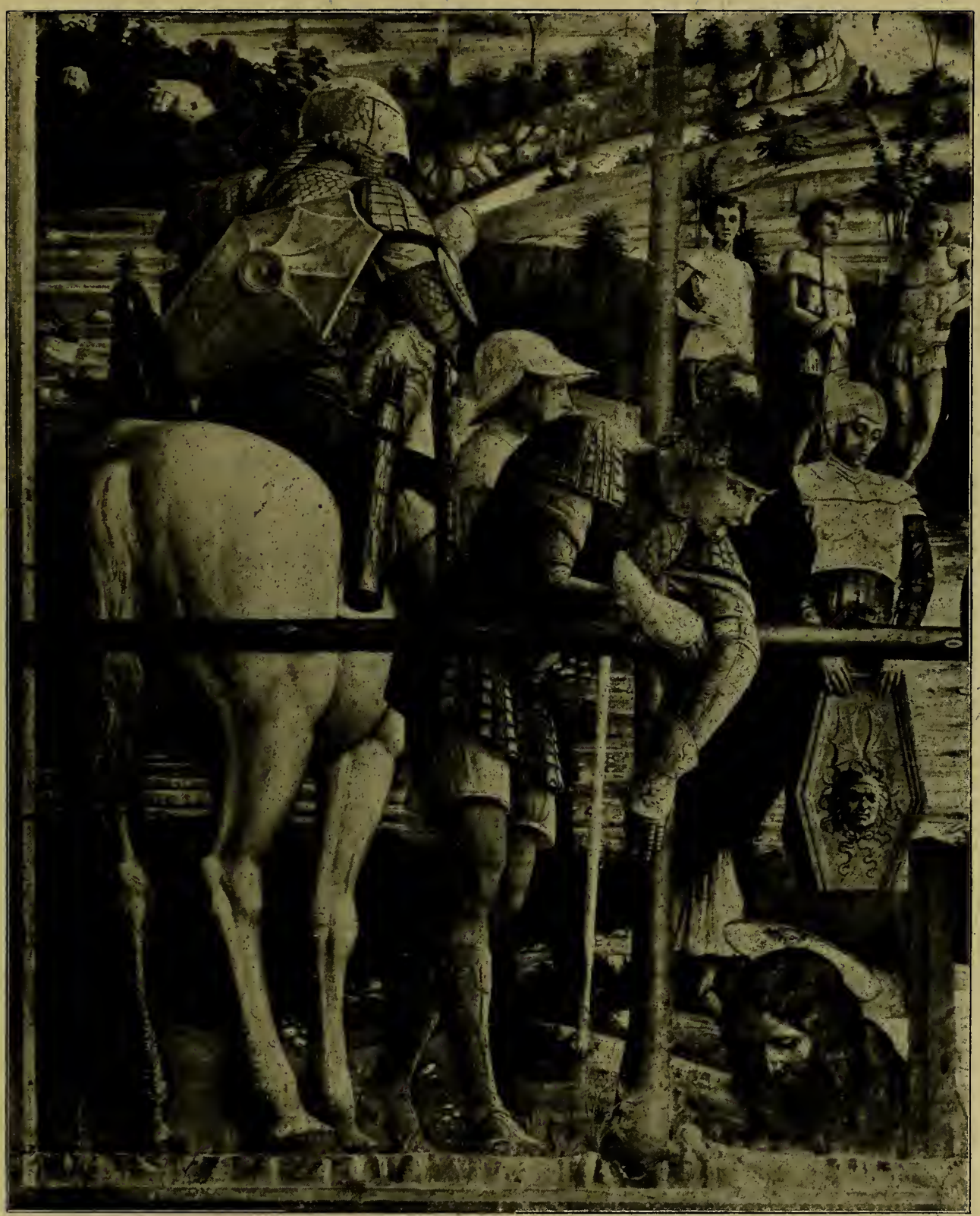
Fresko

Details aus dem Gang des heiligen Jakobus zur Richtstätte (Tafel 4)

Details of St. Jacob on the way to the place of execution

Saint Jacques à la marche au lieu du supplice (Détail)

Nach einer Aufnahme von D. Anderson, Rom

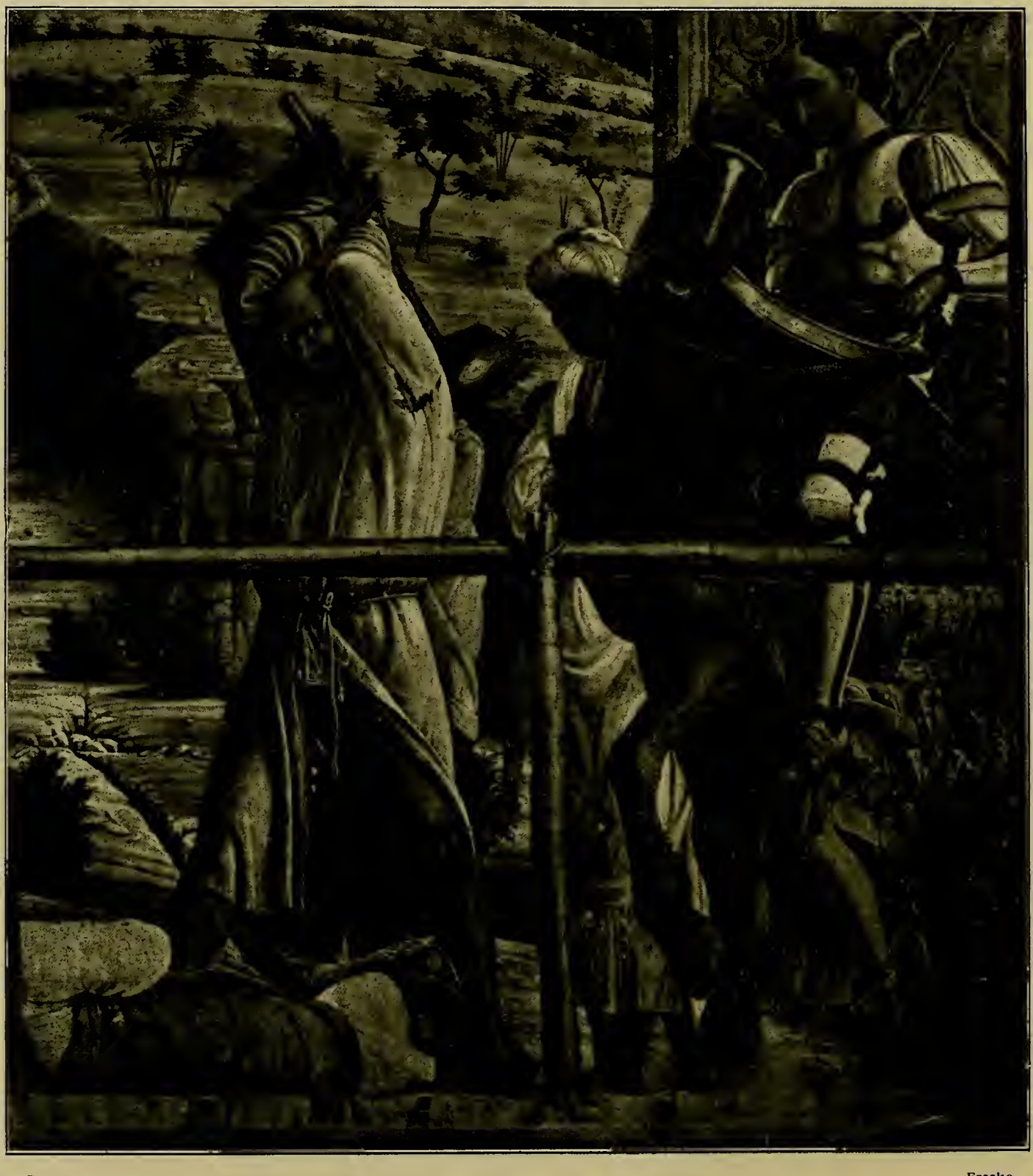


Padua, Eremitanikirche — Fresko

Detail aus der Hinrichtung des heiligen Jakobus (Tafel 5)

Detail of the execution of St. Jacob — Détail de l'exécution de saint Jacques

Nach einer Aufnahme von D. Anderson, Rom



Padua, Eremitanikirche — Fresko

Detail aus der Hinrichtung des heiligen Jakobus (Tafel 5)

Detail of the execution of St. Jacob — Détail de l'exécution de saint Jacques

Padua, Eremitanikirche — Fresko

Detail aus der Hinrichtung des heiligen Jakobus (Tafel 5)

Detail of the execution of St. Jacob — Détail de l'exécution de saint Jacques

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitanikirche

Der Kopf des Jakobus

Fresko

Kopf eines Zuschauers

Details aus der Hinrichtung des heiligen Jakobus (Tafel 5)

The head of Jacob — La tête de Jacques — Head of a spectator — Tête d'un spectateur

Details of the execution of St. Jacob — Détails de l'exécution de saint Jacques

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitanikirche — Fresko

Mantegna und Pizolo

Detail aus dem Martyrium des heiligen Christoph (Tafel 6)

Detail of the martyrdom of St. Christopher — Détail du martyre de saint Christophe

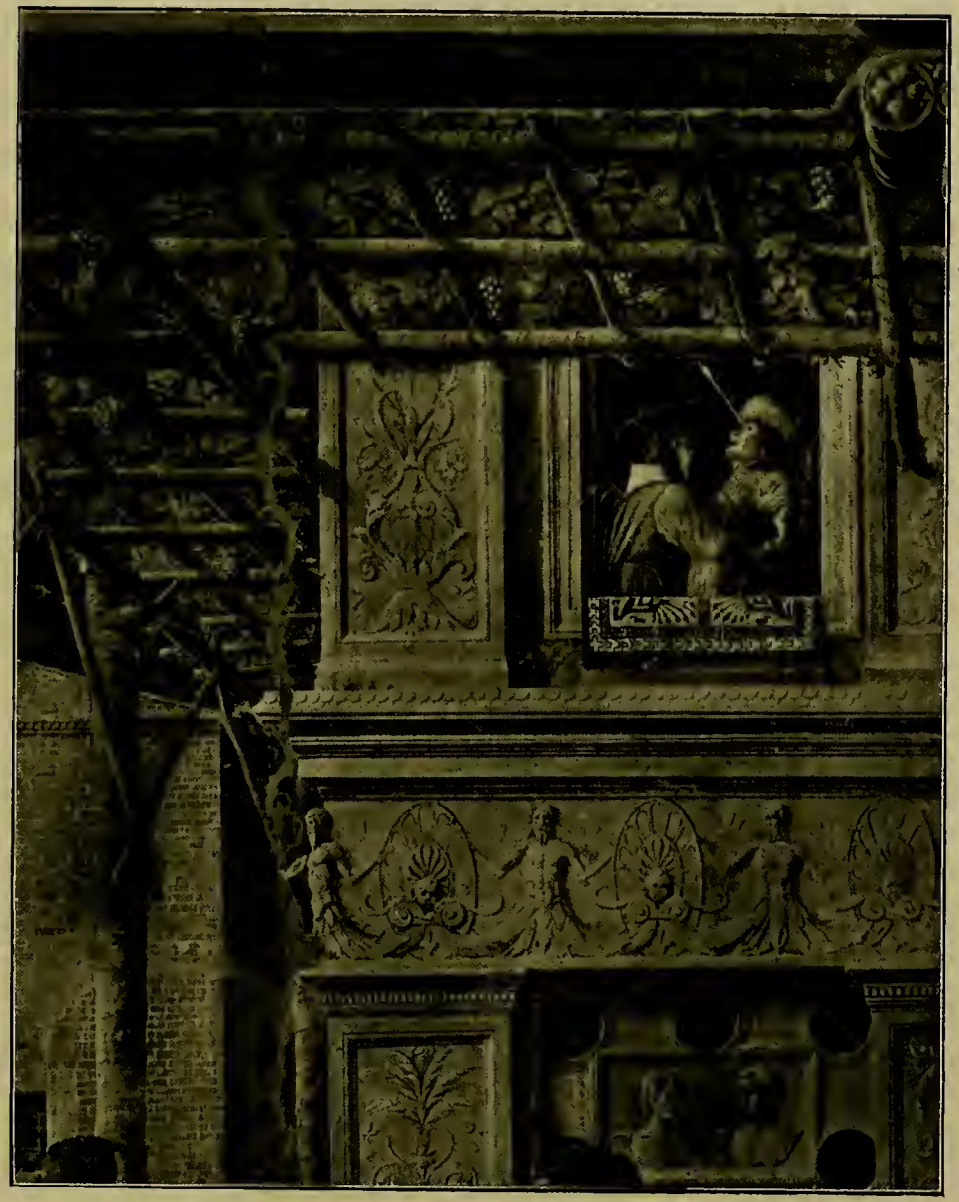
Padua, Eremitanikirche — Fresko

Onofrio di Palla Strozzi, Girolamo Valle und Bonifazio Frigimalica

Detail aus dem Martyrium des heiligen Christoph (Tafel 6)

Detail of the martyrdom of St. Christopher — Détail du martyre de saint Christophe

Nach einer Aufnahme von D. Anderson, Rom



Padua, Eremitankirche

Fresko

Details aus dem Martyrium des heiligen Christoph (Tafel 6)

Details of the martyrdom of St. Christopher

Détails du martyre de saint Christophe

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitankirche

Fresko

Detail aus der Fortschaffung der Leiche des heiligen Christoph (Tafel 7)

Detail of the removing of the corpse of St. Christopher

Détail du transport du corps de saint Christophe

Padua, Eremitanikirche

Fresko

Details aus der Fortschaffung der Leiche des heiligen Christoph (Tafel 7)

Details of the removing of the corpse of St. Christopher

Détails du transport du corps de saint Christophe

Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitanikirche — Fresko

Detail aus der Fortschaffung der Leiche des heiligen Christoph (Tafel 7)

Detail of the removing of the corpse of St. Christopher — Détail du transport du corps de saint Christophe

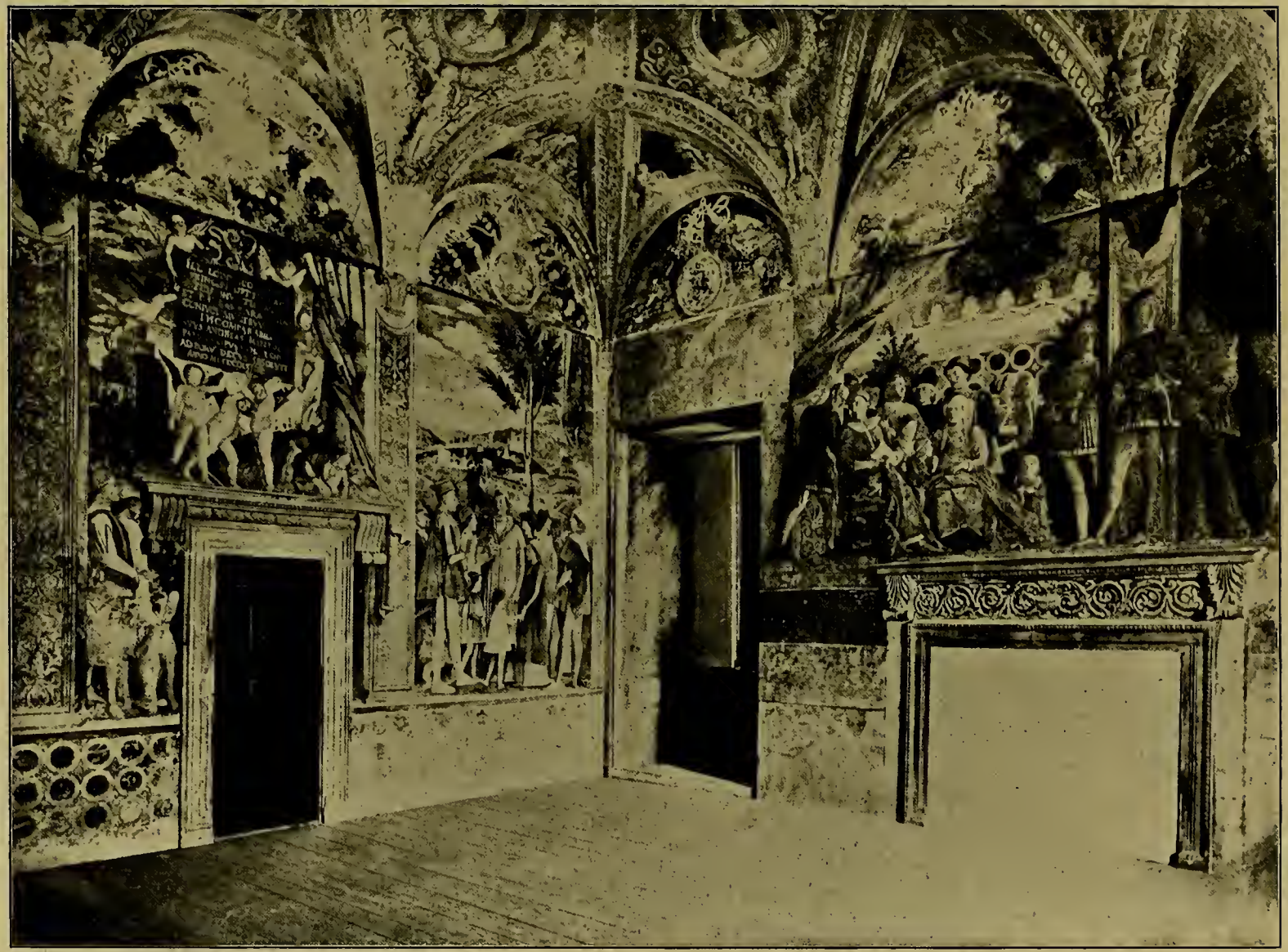
Nach einer Aufnahme von D. Anderson, Rom

Padua, Eremitanikirche — Fresko

Detail aus der Fortschaffung der Leiche des heiligen Christoph (Tafel 7)

Detail of the removing of the corpse of St. Christopher — Détail du transport du corps de saint Christophe

Nach einer Aufnahme von D. Anderson, Rom



Camera degli Sposi im Castello di Corte zu Mantua

Innenansicht

Inside-view of the „Camera degli Sposi" in the Castello di Corte at Mantua

1468—1474

Vue intérieure de la „Camera degli Sposi" dans le château di Corte à Mantoue

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Markgraf Lodovico Gonzaga mit seiner Familie

The margrave Ludovic Gonzaga with his family 1469—1472 Le margrave Ludovic Gonzaga et sa famille

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) — Fresko

Detail aus „Markgraf Lodovico Gonzaga mit seiner Familie"

Detail of the family-picture of the margrave Ludovic Gonzaga

Détail du tableau de la famille du margrave Ludovic Gonzaga

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Detail aus „Markgraf Lodovico Gonzaga mit seiner Familie"

Detail of the family-picture of the margrave Ludovic Gonzaga

Détail du tableau de la famille du margrave Ludovic Gonzaga

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) — Fresko

Der Markgraf und sein Sekretär (Detail aus dem Familienbilde)

The margrave Ludovic and his secretary
(Detail of the family-picture)

Le margrave Ludovic et son secrétaire
(Détail du tableau de famille)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Markgräfin Barbara mit Lodovico und Paolo (Detail aus dem Familienbilde)

Group of the family-picture: the margravine Barbara

Groupe du tableau de famille: la marquise Barbara

Nach einer Aufnahme von D. Anderson, Rom

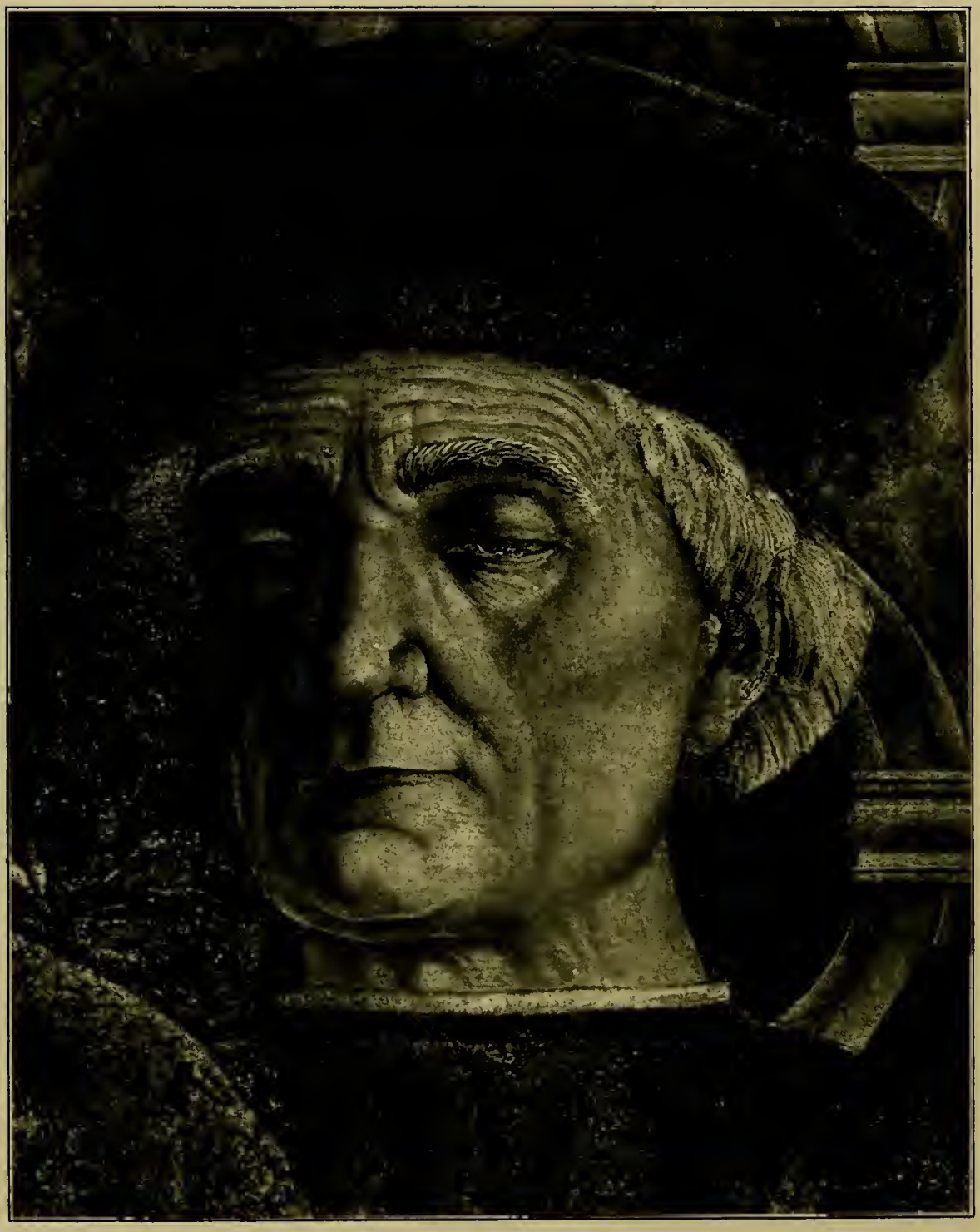
Mantua, Castello di Corte (Camera degli Sposi) Fresko

Die Markgräfin Barbara von Brandenburg (Detail aus dem Familienbilde)

The margravine Barbara of Brandenburg (Detail of the family-picture)

La marquise Barbara de Brandebourg (Détail du tableau de famille)

Nach einer Aufnahme von D. Anderson, Rom



Mantua, Castello di Corte (Camera degli Sposi) — Fresko

Bartolommeo Manfredi? (Detail aus dem Familienbilde)

Portrait of Bartolommeo Manfredi? (Detail of the family-picture)

Portrait de Bartolommeo Manfredi? (Détail du tableau de famille)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Gian Francesco Gonzaga (Detail aus dem Familienbilde)

Portrait of Gian Francesco Gonzaga (Detail of the family-picture)

Portrait de Gian Francesco Gonzaga (Détail du tableau de famille)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Porträtkopf (Detail aus dem Familienbilde)

A portrait
(Detail of the family-picture)

Un portrait
(Détail du tableau de famille

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Rodolfo Gonzaga (Detail aus dem Familienbilde)

Portrait of Rodolfo Gonzaga (Detail of the family-picture)

Portrait de Rodolfo Gonzaga (Détail du tableau de famille)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Die Begegnung des Markgrafen Lodovico mit dem Kardinal Francesco Gonzaga

The meeting of the margrave Ludovic and the cardinal Francesco Gonzaga 1472—1474 La rencontre du margrave Ludovic avec le cardinal Francesco Gonzaga

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Markgraf Lodovico (Detail aus der Begegnung mit Kardinal Francesco)

Margrave Ludovic
(Detail of the meeting-picture)

Margrave Ludovic
(Détail du tableau précédent)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Kardinal Francesco Gonzaga (Detail aus der Begegnung mit Markgraf Lodovico)

Cardinal Francesco Gonzaga (Detail of the meeting-picture)

Cardinal Francesco Gonzaga (Détail du tableau p. 36)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Gian Francesco Gonzaga (Detail aus der Begegnung Lodovicos und Francescos)

Portrait of Gian Francesco Gonzaga (Detail of the meeting-picture)

Portrait de Gian Francesco Gonzaga (Détail du tableau p. 36)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) — Fresko

Gruppe mit Federico Gonzaga (rechts) und Mantegna (in der Mitte)

(Detail aus der Begegnung des Markgrafen Lodovico mit Kardinal Francesco Gonzaga)

Group with the portraits of Federico Gonzaga and Mantegna
(Detail of the meeting-picture)

Groupe avec Federico Gonzaga et Mantegna
(Détail du tableau p. 36)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Der Jagdzug des Lodovico Gonzaga

The hunting-train of Ludovic Gonzaga 1473—1474 L'équipage de chasse de Ludovic Gonzaga

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) — Fresko

Putten mit der Widmungstafel

Putti bearing the dedication-plate — 1474 — Des anges portant la table dédicatoire

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Deckengemälde

Painting on the ceiling 1469—1470 Tableau du plafond

Nach einer Aufnahme von D. Anderson, Rom

*Mantua, Castello di Corte (Camera degli Sposi)

Fresko

Detail aus dem Deckengemälde

Painting on the ceiling
(Detail)

Tableau du plafond
(Détail)

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Detail vom Schmuck der Deckenwölbung

Detail of the decoration of the vaulted ceiling

Détail de la décoration de la voussure du plafond

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Detail vom Schmuck der Deckenwölbung

Detail of the decoration of the vaulted ceiling

Détail de la décoration de la voussure du plafond

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi)

Octavian Augustus

Octaviani Augustus — Octavien Auguste

Fresko

Tiberius Cäsar

Tiberius Caesar — Tibérius César

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi)

Kaiser Otho

The emperor Otho L'empereur Othon

Fresko

Julius Cäsar

Julius Caesar Jules César

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi)

Kaiser Gaius

The emperor Gaius L'empereur Gaius

Fresko

Kaiser Galba

The emperor Galba L'empereur Galba

Nach einer Aufnahme von D. Anderson, Rom

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Lunette und Stichkappe (Orpheus in der Unterwelt)

Decoration of a lunette (Orpheus in the orcus)

Décoration d'une lunette (Orphée aux enfers)

Mantua, Castello di Corte (Camera degli Sposi) Fresko

Lunette mit Devise der Gonzaga

Lunette with the device of Gonzaga

Lunette avec la devise des Gonzaga

Nach einer Aufnahme von D. Anderson, Rom

TRIUMPH CÄSARS

IM SCHLOSS HAMPTON COURT BEI LONDON

1484—1492

TRIUMPH OF CAESAR

AT HAMPTON COURT NEAR LONDON

TRIOMPHE DE CÉSAR

AU CHÂTEAU DE HAMPTON COURT PRÈS DE LONDRES

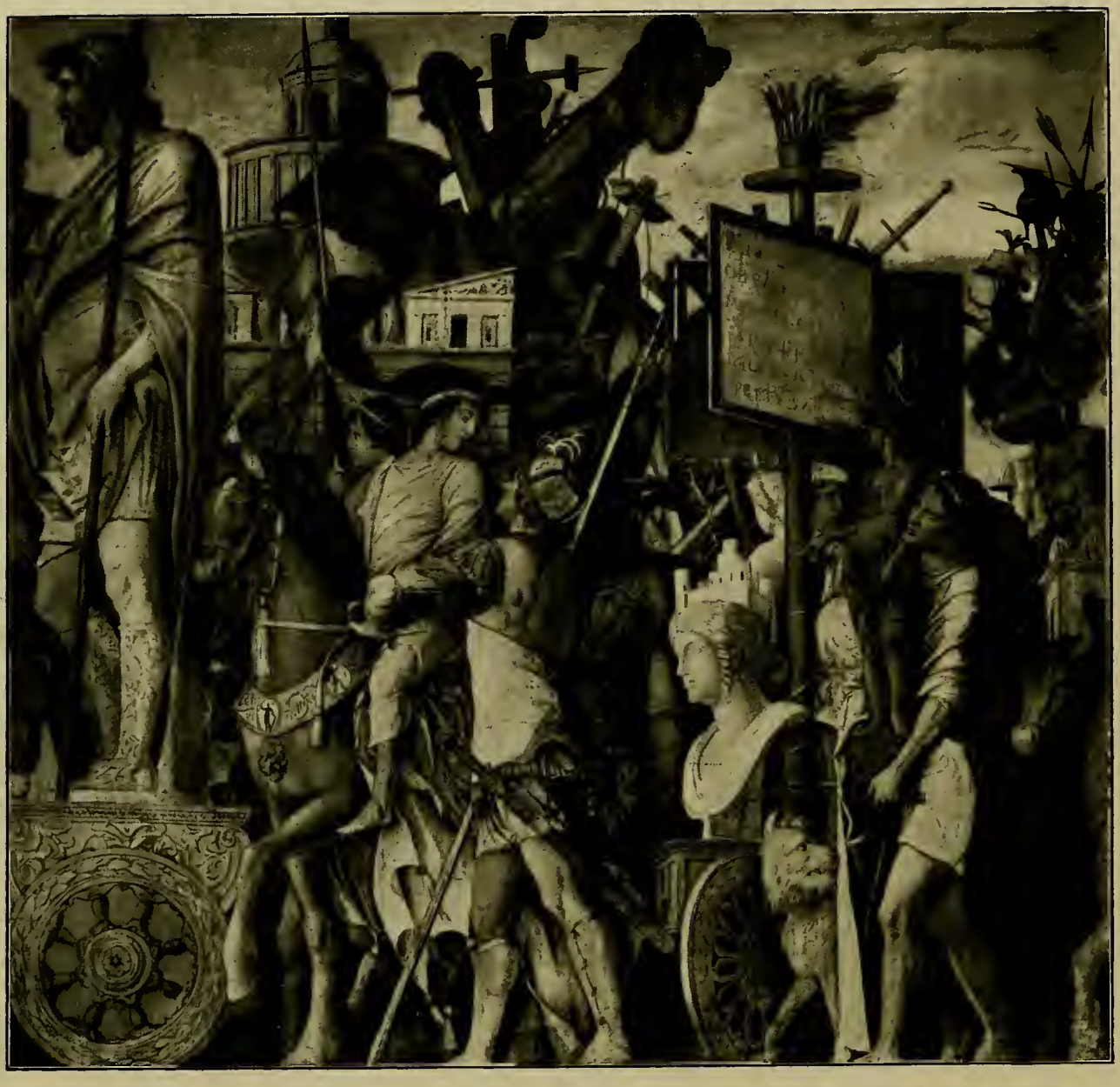
* Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. I

The triumph of Caesar. I 1484—1488 Le triomphe de César. I

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Eisass)



Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. II

The triumph of Caesar. II 1484—1488 Le triomphe de César. II

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. III

The triumph of Caesar. III 1484—1488 Le triomphe de César. III

Nach efner Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. IV

The triumph of Caesar. IV 1488—1490 Le triomphe de César. IV

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. V

The triumph of Caesar. V 1490—1492 Le triomphe de César. V

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. VI

The triumph of Caesar. VI 1490—1492 Le triomphe de César. VI

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. VII

The triumph of Caesar. VII 1490—1492 Le triomphe de César. VII

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. VIII

The triumph of Caesar. VIII 1490—1492 Le triomphe de César VIII

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Hampton Court

Papier auf Leinwand, H. 2,74, B. 2,74

Der Triumph Cäsars. IX

The triumph of Caesar. IX 1490—1492 Le triomphe de César. IX

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

GEMÄLDE ZUM STUDIO DER ISABELLA D'ESTE-GONZAGA

MANTUA, PALAZZO DI COSTE (JETZT PARIS, LOUVRE)

PICTURES FOR THE ATELIER OF ISABELLA D'ESTE-GONZAGA

TABLEAUX POUR L'ATELIER D'ISABELLE D'ESTE-GONZAGA

* Paris, Louvre

Auf Leinwand, H. 1,60, B. 1,92

Der Parnass

The Parnassus
Accomplished July 3rd 1497

3. Juli 1497 vollendet

Le Parnasse
Achevé le 3 juillet 1497

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Paris, Louvre

Der Parnass
(Ausschnitt)

The Parnassus
(Detail)

Le Parnasse
(Détail)

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Paris, Louvre

Der Parnass
(Ausschnitt)

The Parnassus
(Detail)

Le Parnasse
(Détail)

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Paris, Louvre

Der Parnass
(Ausschnitt)

The Parnassus
(Detail)

Le Parnasse
(Détail

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

FAMILIENKAPELLE MANTEGNAS

S. ANDREA, MANTUA

FAMILY CHAPEL OF MANTEGNA CHAPELLE DE FAMILLE DE MANTEGNA

*Paris, Louvre

Auf Leinwand, H. 1,60, B. 1,92

Der Sieg der Tugend über die Laster

The triumph of virtue over vice nach 1497 Le triomphe de la vertu sur le vice

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Paris, Louvre

Auf Leinwand, H. 1,60, B. 2,38

Der Triumph des Comus und Merkur

(Von Andrea Mantegna begonnen, von Lorenzo Costa vollendet)

The triumph of Comus and Mercury 1506 Le triomphe de Come et de Mercure

Picture commenced by Andrea Mantegna, finished by Lorenzo Costa Tableau commencé par Mantegna, fini par Lorenzo Costa

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Mantua, S. Andrea (Grabkapelle Mantegnas)

Auf Leinwand, H. 0,70, B. 1,69

Die heilige Familie

The Holy Family

1505—1506

La sainte famille

Nach einer Aufnahme von D. Anderson, Rom

*Mantua, S. Andrea (Grabkapelle Mantegnas)

Die heilige Familie
(Ausschnitt)

The Holy Family
(Detail)

La sainte famille
(Détail)

Nach einer Aufnahme von D. Anderson, Rom

* Mantua, S. Andrea (Grabkapelle Mantegnas

Die Taufe Christi

Nach Mantegnas Zeichnung von Schülerhand

The baptism of Christ 1506 Le baptême du Christ

Painted by a pupil after a sketch from Mantegna

D'après dessin de Mantegna de la main d'un de ses élèves

Nach einer Aufnahme von D. Anderson, Rom

Mantua, S. Andrea — Fresko

Der heilige Matthäus

St. Matthew — Saint Mathieu

*Mantua, S. Andrea — Fresko

Johannes der Evangelist

Nach Mantegnas Entwürfen von Schülerhand

St. John the Evangelist — 1516 vollendet — Saint Jean l'Evangéliste

Painted by a pupil after sketches from Mantegna — D'après le croquis de Mantegna de la main d'un de ses élèves

Nach einer Aufnahme von D. Anderson, Rom

Mantua, S. Andrea — Fresko

Der heilige Lukas

St. Luke — Saint Luc

*Mantua, S. Andrea — Fresko

Der heilige Markus

Nach Mantegnas Entwürfen von Schülerhand

St. Mark — 1506 vollendet — Saint Marc

Painted by a pupil after sketches from Mantegna — D'après le croquis de Mantegna de la main d'un de ses élèves

Nach einer Aufnahme von D. Anderson, Rom

EINZELFRESKEN, ALTARSTÜCKE, TAFELBILDER

SINGLE FRESCO-PAINTINGS,
ALTAR-PIECES AND TABLEAUX

FRESQUES ISOLÉES,
PIÈCES D'AUTEL, TABLEAUX

* Padua, S. Antonio — Fresko

Die Heiligen Antonius und Bernardinus, einen Kranz mit dem Christuszeichen haltend

St. Anthony and St. Bernard holding a wreath with the sign of Christ — 1452 — Saint Antoine et saint Bernardin tenant une couronne avec le signe du Christ

Nach einer Aufnahme von D. Anderson, Rom

* Berlin, Kaiser-Friedrich-Museum

Auf Leinwand, H. 0,67, B. 0,86

Die Darbringung Christi im Tempel

The presentation in the temple 1453—1454 La présentation au temple

Nach einer Aufnahme von Franz Hanfstaengl, München

* Mailand, Brera

Auf Holz, H. 1,78 B. 2,27

Der Lukas-Altar

St. Lucas' altar

1453—1454

L'autel de saint Luc

Nach einer Aufnahme von D. Anderson, Rom

* Mailand, Brera

Die Heiligen Scholastika und Benedikt

St. Scholastica and St. Benedict Sainte Scholastique et saint Benoît

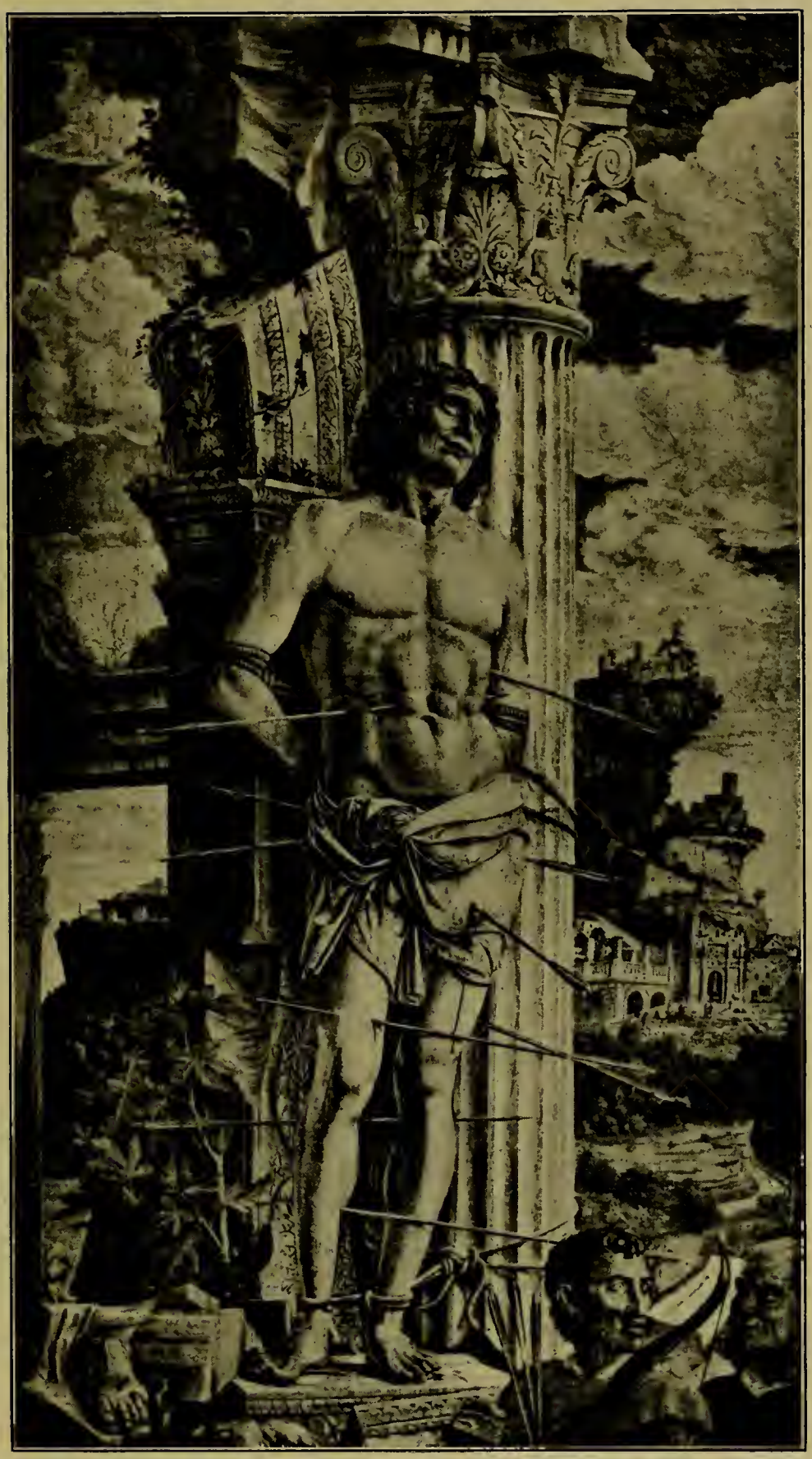
Die Heiligen Prodocimus und Justina

St. Prodocimus and St. Justina Saint Prodocimus et sainte Justine

Ausschnitte aus dem Lukas-Altare

Detail of the Lucas' altar 1453—1454 Détails du tableau précédent

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Aigneperse, Notre Dame — Auf Leinwand, H. 2,57, B. 1,42

Der heilige Sebastian

St. Sebastian — 1455 — Saint Sébastien

* Neapel, Museo nazionale — Auf Leinwand, H. 1,60, B. 0,80

Die heilige Eufemia

St. Euphemia — 1454 — Sainte Euphémie

Nach einer Aufnahme von D. Anderson, Rom

* Neapel, Museo nazionale

Die heilige Eufemia
(Ausschnitt)

St. Euphemia
(Detail)

Sainte Euphémie
(Détail)

Nach einer Aufnahme von D. Anderson, Rom

Berlin, James Simon — Auf Leinwand, H. 0,42, B. 0,32

Madonna mit dem Kinde

Madonna and child — 1454 — La Vierge avec l'Enfant

* Verona, S. Zeno

Auf Holz, H 4,80, B. 4,50

Altarwerk

(Die Einzelbilder auf den nächsten Seiten)

Altar — 1456—1459 — Autel

(Details on the following pages) — (Détails pages suivantes

Nach einer Aufnahme von D. Anderson, Rom

* Verona, S. Zeno

Holztafel, H. 2,20, B. 1,15

Madonna mit Kind und Engeln

(Mittelbild des Triptychons auf S. 78)

Madonna and child

(Central picture of the triptych on p. 78)

La Vierge avec l'Enfant et des anges

(Tableau central du triptyque p. 78)

Nach einer Aufnahme von D. Anderson, Rom

* Verona, S. Zeno

H. 2,20, B. 1,15

St. Peter, St. Paul, Johannes Evangelista und Augustin

(Linkes Flügelbild des Triptychons auf S. 78)

St. Peter, St. Paul and two other saints

(Picture on the left of the triptych on p. 78)

Saint Pierre, saint Paul et deux autres saints

(Tableau à gauche du triptyque p. 78)

Nach einer Aufnahme von D. Anderson, Rom

* Verona, S. Zeno

H. 2,20, B. 1,15

Die Heiligen Benedikt, Lorenz, Zeno und Johannes der Täufer

(Rechtes Flügelbild des Triptychons auf S. 78)

St. John, St. Lawrence and two other saints
Picture on the right of the triptych on p. 78)

Saint Jean, saint Laurent et deux autres saints
(Tableau à droite du triptyque p. 78)

Nach einer Aufnahme von D. Anderson, Rom

* Paris, Louvre

Auf Holz, H. 0,66, B. 0,90

Die Kreuzigung

The crucifixion — Predellenstück vom Zeno-Altar, Verona (S. 78) — Le crucifiement

Picture on the bottom-part of Zeno's altar, Verona — Pièce de la base du tableau de l'autel de Zénon à Vérone

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Paris, Louvre

Auf Holz

Detail der Kreuzigung vom Zeno-Altar, Verona (S. 82)

The crucifixion of Zeno's altar, Verona (Detail)

Détail du tableau précédent

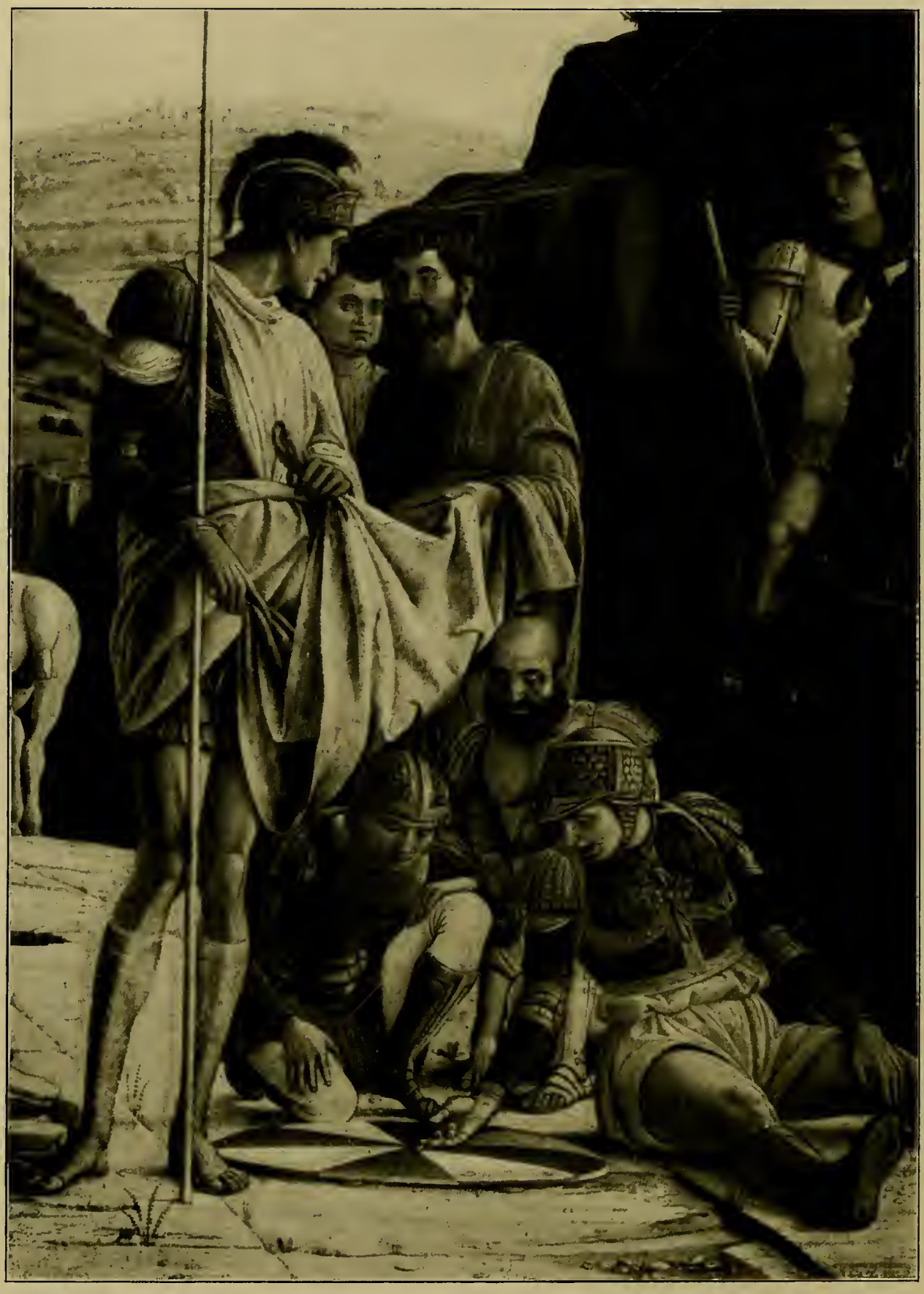
*Paris, Louvre

Ausschnitt aus der Kreuzigung vom Zeno-Altar, Verona (S. 82)

The crucifixion (Detail of the picture p. 82)

Le crucifiement (Détail du tableau p. 82)

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)



*Paris, Louvre

Ausschnitt aus der Kreuzigung vom Zeno-Altar, Verona (S. 82)

The crucifixion (Detail of the picture p. 82)

Le crucifiement (Détail du tableau p. 82)

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Tours, Museum

Auf Holz, H. 0,66, B. 0,88

Der Oelberg

Predellenstück vom Zeno-Altar, Verona (S. 78)

The mount of olives

Picture on the bottom-part of Zeno's altar, Verona

Le mont des oliviers

Pièce de la base du tableau de l'autel de Zénon à Vérone

*Tours, Museum

Auf Holz, H. 0,66, B. 0,90

Die Auferstehung Christi

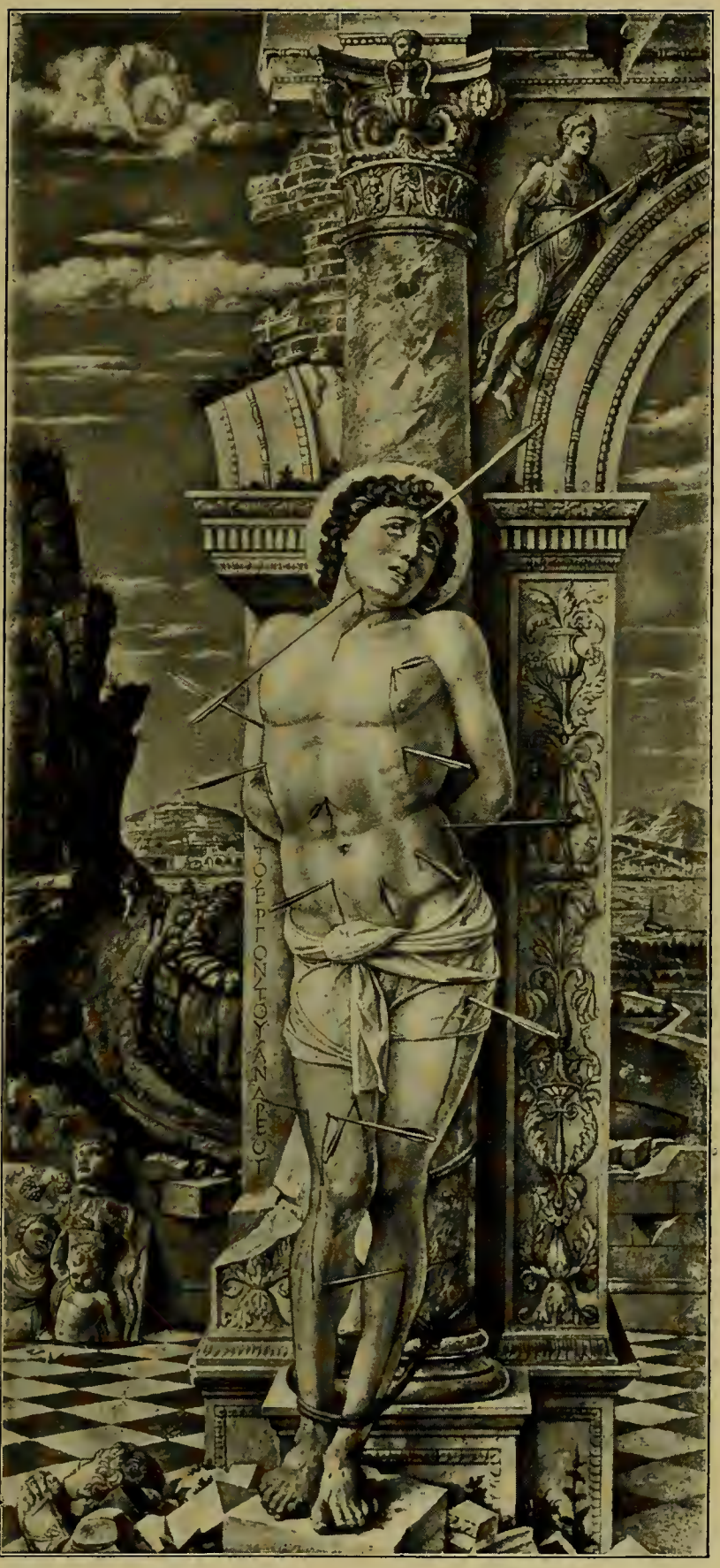
Predellenstück vom Zeno-Altar, Verona (S. 78)

The resurrection of Christ

Picture on the bottom-part of Zeno's altar, Verona

La résurrection du Christ

Pièce de la base du tableau de l'autel de Zénon à Vérone



* Wien, Hofmuseum

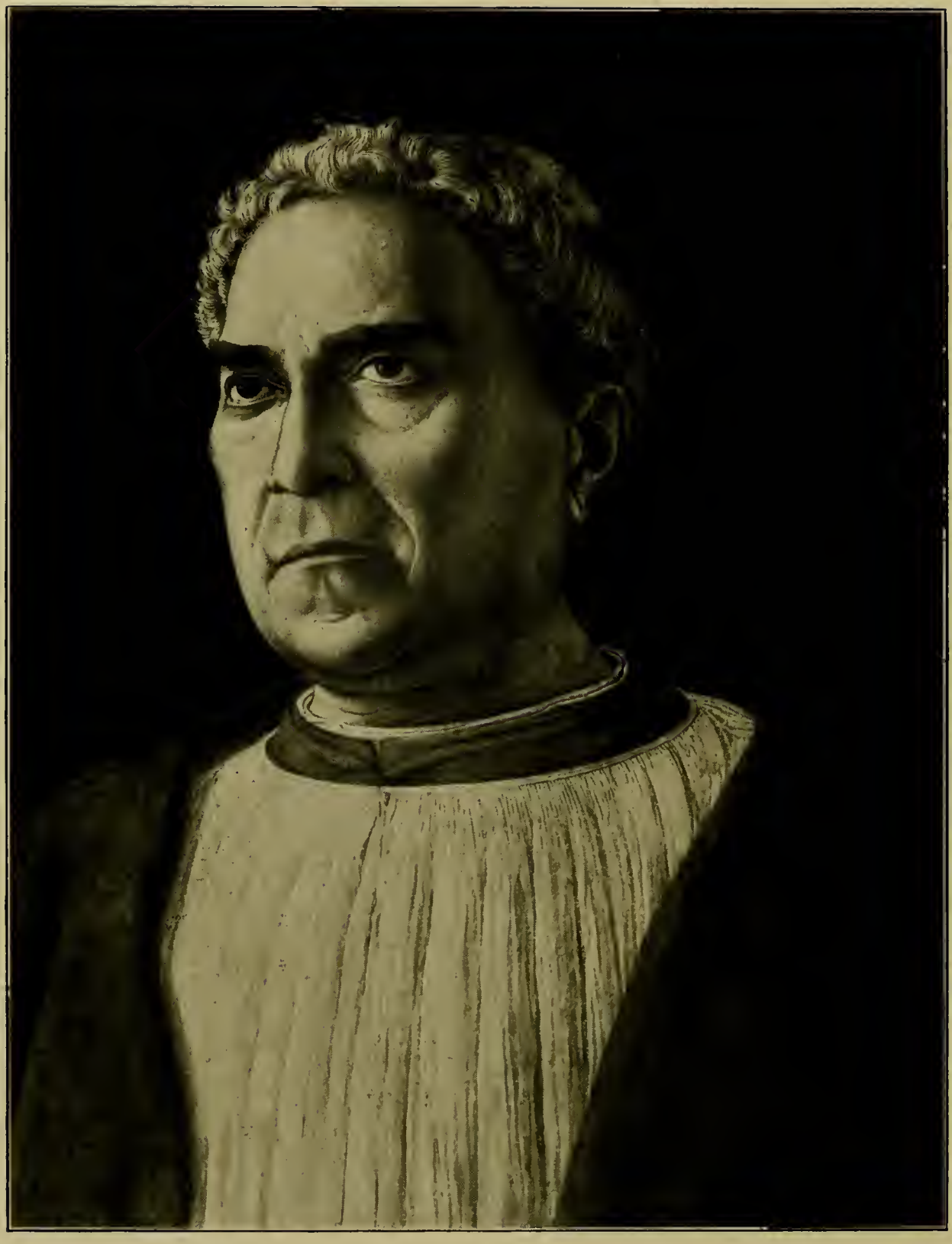
Auf Holz, H. 0,68, B. 0,31

Der heilige Sebastian

St. Sebastian — Um 1458 — Saint Sébastien

Nach einer Aufnahme von Franz Hanfstaengl, München

Vienna



*Berlin, Kaiser-Friedrich-Museum — Auf Holz, H. 0,44, B. 0,33

Bildnis des Kardinals Lodovico Mezzarota

Portrait of the cardinal Ludovic Mezzarota 1459—1460 Portrait du cardinal Ludovic Mezzarota

Nach einer Aufnahme von Franz Hanfstaengl, München

*Neapel, Museo nazionale — Auf Holz, H. 0,25, B. 0,175

Bildnis des jungen Kardinals Francesco Gonzaga

Portrait of the young cardinal Francesco Gonzaga — 1461 — Portrait du jeune cardinal Francesco Gonzaga

Nach einer Aufnahme von D. Anderson, Rom

*Madrid, Prado-Museum

Auf Holz, H. 0,54, B. 0,42

Der Tod Mariä

The death of the Virgin — Um 1462 — La mort de la Vierge

Nach einer Aufnahme von D. Anderson, Rom

* Mailand, Museo Poldi-Pezzoli

Auf Leinwand, H. 0,45, B. 0,35

Madonna mit dem Kinde

Madonna and child — Um 1462 — La Vierge avec l'Enfant

Nach einer Aufnahme von D. Anderson, Rom

* Florenz, Uffizien

Himmelfahrt Christi
The ascension L'ascension

Anbetung der Könige
The magi adoring Christ 1463—1464 L'adoration des rois

Beschneidung Christi
The circumcision La circoncision

Nach einer Aufnahme von D. Anderson, Rom

*Florenz, Uffizien

Auf Holz, H. 0,76, B. 0,765

Die Anbetung der Könige

(Mittelbild des Triptychons auf S. 93)

The magi adoring Christ

(Central picture of the triptych on p. 93)

L'adoration des rois

(Tableau central du triptyque p. 93)

Nach einer Aufnahme von D. Anderson, Rom

"The Adoration of the Shepherds," by Mantegna. Courtesy of Metropolitan Museum.

"The Agony in the Garden" by Raphael and "The Adoration of the Shepherds" by Mantegna, two paintings revealing these masters in their early years, have been acquired by the Metropolitan Museum from the collection of Clarence H. Mackay, former trustee of the institution and possessor of one of the finest private collections in America. In announcing the purchases, Herbert E. Winlock, the director, denied rumors that Mr. Mackay intends to break up his collection.

"The Agony in the Garden," a panel 9½ by 11 inches, painted in tempera and oil, was once a part of the famous Raphael altarpiece, "Madonna of San Antonio," given to the Metropolitan by J. P. Morgan in 1916. The altarpiece and its five panels set in the predella, or base, is considered by authorities to date from 1504-05. It remained intact in the convent church of San Antonio in Perugia until 1663. And so, through the aid of two great collectors, the altarpiece and one of its panels have been reunited after a lapse of about 270 years. Raphael's drawing for the panel is in the Pierpont Morgan Library.

Raphael was 21 or 22 when he did the San Antonio piece, which according to Bryson Burroughs, the Metropolitan's curator of paintings, "declares itself to have been done as Raphael was passing from the delicate grace of his youth to the virile grace of his early manhood. The humanity and intellectualism which he imbibed from the art of Florence appear in it in juxtaposition with the dreamy serenity, the aloofness from life, of the Umbrian style which he himself, a mere boy then, brought

The panel has had many owners, among them Queen Christina of Sweden and the Baroness Burdett-Coutts of London, following whose death it was sold at auction in 1917 and soon afterwards came to America.

The Mantegna, like the Raphael, is an early work, probably painted by the North Ialian master in his late twenties. Its history has not been traced with certainty beyond 1882, but Mr. Burroughs points out in the museum's *Bulletin* that in all probability it was one of the large number of pictures which left Italy during the troublous times resulting from the Napoleonic invasion. Royal Cortissoz, writing in the New York *Herald Tribune*, congratulates the museum officials on the two acquisitions: "If Dürer has been called the Mantegna of the North, Mantegna might well be called the Dürer of the South. This picture underlines the idea in its patient realism. But the salient quality of the 'Adoration' is its almost lyrical sentiment, the poetic expression of a devotional mood. Mantegna is sometimes austere to the point of rigidity, not merely marmoreal but a little bleak. In this lovely panel he is all tenderness and charm, the man of feeling and imagination expressing himself with a profound sincerity. It is a great day for the Metropolitan that witnesses the entrance into its halls of a Raphael and a Mantegna, both of high rank."

*Florenz, Uffizien

Die Anbetung der Könige

The magi adoring Christ (Ausschnitt) L'adoration des rois

(Detail) (Détail)

Nach einer Aufnahme von D. Anderson, Rom

*Florenz, Uffizien

Auf Holz, H. 0,86, B. 0,425

Die Himmelfahrt Christi

(Seitenbild des Triptychons auf S. 93)

The ascension
(Part on the left of the triptych on p. 93)

L'ascension
(Partie gauche du triptyque p. 93)

Nach einer Aufnahme von D. Anderson, Rom

* Florenz, Uffizien

Auf Holz, H. 0,86, B. 0,425

Die Beschneidung Christi

(Seitenbild des Triptychons auf S. 93)

The circumcision

(Part on the right of the triptych on p. 93)

La circoncision

(Partie droite du triptyque p. 93)

Nach einer Aufnahme von D. Anderson, Rom

* Florenz, Uffizien

Die Beschneidung Christi

The circumcision (Detail)

(Ausschnitt)

La circoncision (Détail)

Nach einer Aufnahme von D. Anderson, Rom

* Bergamo, Museo, Accad. Carrara — Auf Leinwand, H. 0,43, B. 0,31

Madonna mit dem Kinde

Madonna and child — Um 1464 — La Vierge avec l'Enfant

Nach einer Aufnahme von D. Anderson, Rom

* London, Nationalgalerie

Auf Holz, H. 0,625, B. 0,80

Der Oelberg

The mount of olives — Nach 1464 — Le mont des oliviers

Nach einer Aufnahme von Franz Hanfstaengl, München

*London, Nationalgalerie

Ausschnitt aus dem Oelberg (S. 100)

The mount of olives
(Detail)

Le mont des oliviers
(Détail)

*Venedig, Akademie

Auf Holz, H. 0,66, B. 0,32

Der heilige Georg

St. George | Um 1462 | Saint George

Nach einer Aufnahme von D. Anderson, Rom

*Venedig, Akademie

Der heilige Georg
(Ausschnitt)

St. George
(Detail)

Saint George
(Détail)

Nach einer Aufnahme von D. Anderson, Rom

*Fiorenz, Uffizien — Auf Holz, H. 0,29, B. 0,215

Madonna mit dem Kinde

Madonna and child — Um 1466 — La Vierge avec l'Enfant

Nach einer Aufnahme von D. Anderson, Rom

* Kopenhagen, Museum

Auf Holz, H. 0,83, B. 0,51

Der tote Christus von zwei Engeln betrauert

The dead Christ mourned by two angels Um 1500 Le Christ mort pleuré par deux anges

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* London, Nationalgalerie — Auf Leinwand, H. 0,70, B. 0,495

Das Christkind als Weltherrscher mit dem Johannesknaben, Joseph und Maria

The Infant-Christ as master of the world with the little St. John, Joseph and Mary — Um 1490 — L'Enfant Jésus maître du monde avec l'enfant Jean, Joseph et Marie

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Mailand, Brera

Auf Holz, H. 0,89, B. 0,71

Madonna mit dem Kinde, von Cherubim umgeben

Madonna with child, surrounded by angels Um 1485 La Vierge avec l'Enfant, entourée d'anges

Nach einer Aufnahme von D. Anderson, Rom

* Paris, Louvre

Auf Leinwand, H. 2,80, B. 1,60

Die Madonna della Vittoria

The „Madonna della Vittoria“ 1495—1496 La „Madonna della Vittoria“

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Paris, Louvre

Die Madonna della Vittoria

The „Madonna della Vittoria" (Detail) (Ausschnitt) 1495—1496 La „Madonna della Vittoria" (Détail)

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Mailand, Principe Trivulzio — Auf Leinwand, H. 2,87, B. 2,14

Madonna mit dem Kinde in Wolken und vier Heilige

Madonna with child in clouds and four saints — 15. August 1497 vollendet — La Vierge avec l'Enfant dans les nuages et quatre saints

Nach einer Aufnahme von D. Anderson, Rom

* Mailand, Principe Trivulzio

Madonna mit dem Kinde in Wolken und vier Heilige (Ausschnitt)

Madonna with child in clouds and four saints (Detail)

La Vierge avec l'Enfant dans les nuages et quatre saints (Détail)

Nach einer Aufnahme von D. Anderson, Rom

* Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 0,755, B. 0,615

Die heilige Familie

The Holy Family

Um 1498—1499

La sainte famille

Nach einer Aufnahme von Fratelli Alinari, Florenz

ORTHAN COLLECT

*Dresden, Kgl. Gemäldegalerie

Die heilige Familie
(Ausschnitt)

The Holy Family
(Detail)

La sainte famille
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

*London, Nationalgalerie

Auf Leinwand, H. 1,38, B. 1,15

Madonna mit dem Kinde und den Heiligen Johannes der Täufer und Magdalena

Madonna with child, St. John Baptist and St. Magdalene

Zwischen 1500 und 1504

La Vierge avec l'Enfant, saint Jean Baptiste et sainte Madeleine

Nach einer Aufnahme von Franz Hanfstaengl, München

* Mailand, Brera

Auf Leinwand, H. 0,66, B. 0,81

Die Klage um den Leichnam Christi

The lamentation over the body of Christ Nach 1501 Le Christ pleuré

Nach einer Aufnahme von D. Anderson, Rom

*Mailand, Brera

Die Klage um den Leichnam Christi (Ausschnitt)

The lamentation over the body of Christ (Detail)

Le Christ pleuré (Détail)

Nach einer Aufnahme von D. Anderson, Rom

*Mailand, Brera

Die Klage um den Leichnam Christi

The lamentation over the body of Christ (Ausschnitt) (Detail)

Le Christ pleuré (Détail)

Nach einer Aufnahme von D. Anderson, Rom

*London, Duke of Buccleuch

Auf Leinwand, H. 0,58, B. 0,48

Sibylle und Prophet

A sibyl and a prophet

Um 1495

La sibylle et le prophète

* London, Nationalgalerie

Auf Leinwand, H. 0,725, B. 2,68

Der Triumph Scipios

Um 1503

The triumph of Scipio

Le triomphe de Scipion

Nach einer Aufnahme von Franz Hanfstaengl, München

*London, Nationalgalerie

Der Triumph Scipios
(Ausschnitt)

The triumph of Scipio
(Detail)

Le triomphe de Scipion
(Détail)

Nach einer Aufnahme von Franz Hanfstaengl, München

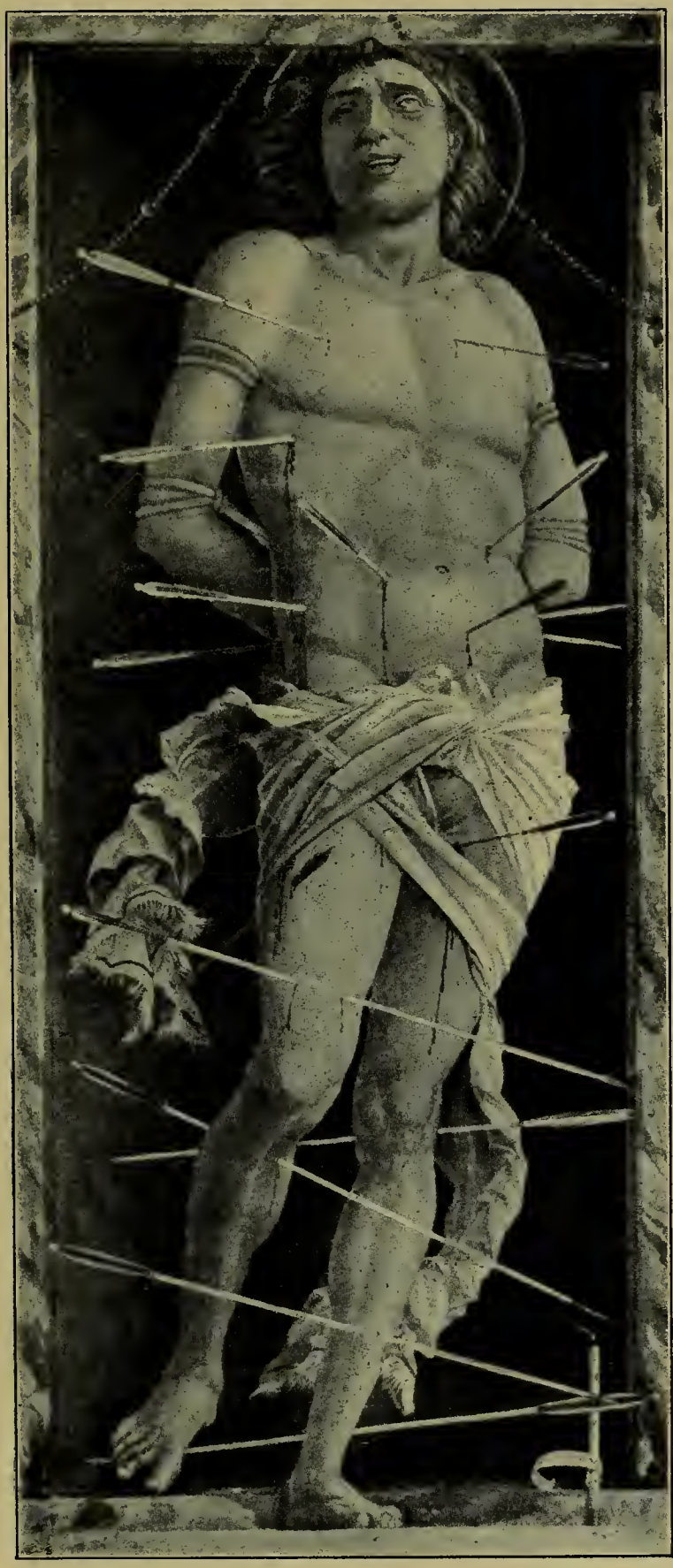
* London, Nationalgalerie

Der Triumph Scipios
(Ausschnitt)

The triumph of Scipio
(Detail)

Le triomphe de Scipion
(Détail)

Nach einer Aufnahme von Franz Hanfstaengl, München



Sammlung Baron Giorgio Franchetti Auf Leinwand, H. 2,10, B. 0,91

Der heilige Sebastian

St. Sebastian 1505—1506 Saint Sébastien

The Luve

*(Früher) London, Lady Ashburton

Auf Leinwand, H. 0,485, B. 0,655

Die Anbetung der Könige

The magi adoring Christ
Workshop of Mantegna

Werkstatt Mantegnas
Nach 1505

L'adoration des rois
Atelier de Mantegna

Dublin, National Gallery

Auf Leinwand, H. 0,46, B. 0,355

Judith

Judith
Workshop of Mantegna

Werkstatt Mantegnas

Judith
Atelier de Mantegna

Nach einer Aufnahme von Nollyer, Dublin

London, Nationalgalerie

Sommer

Werkstatt Mantegnas

Summer L'été

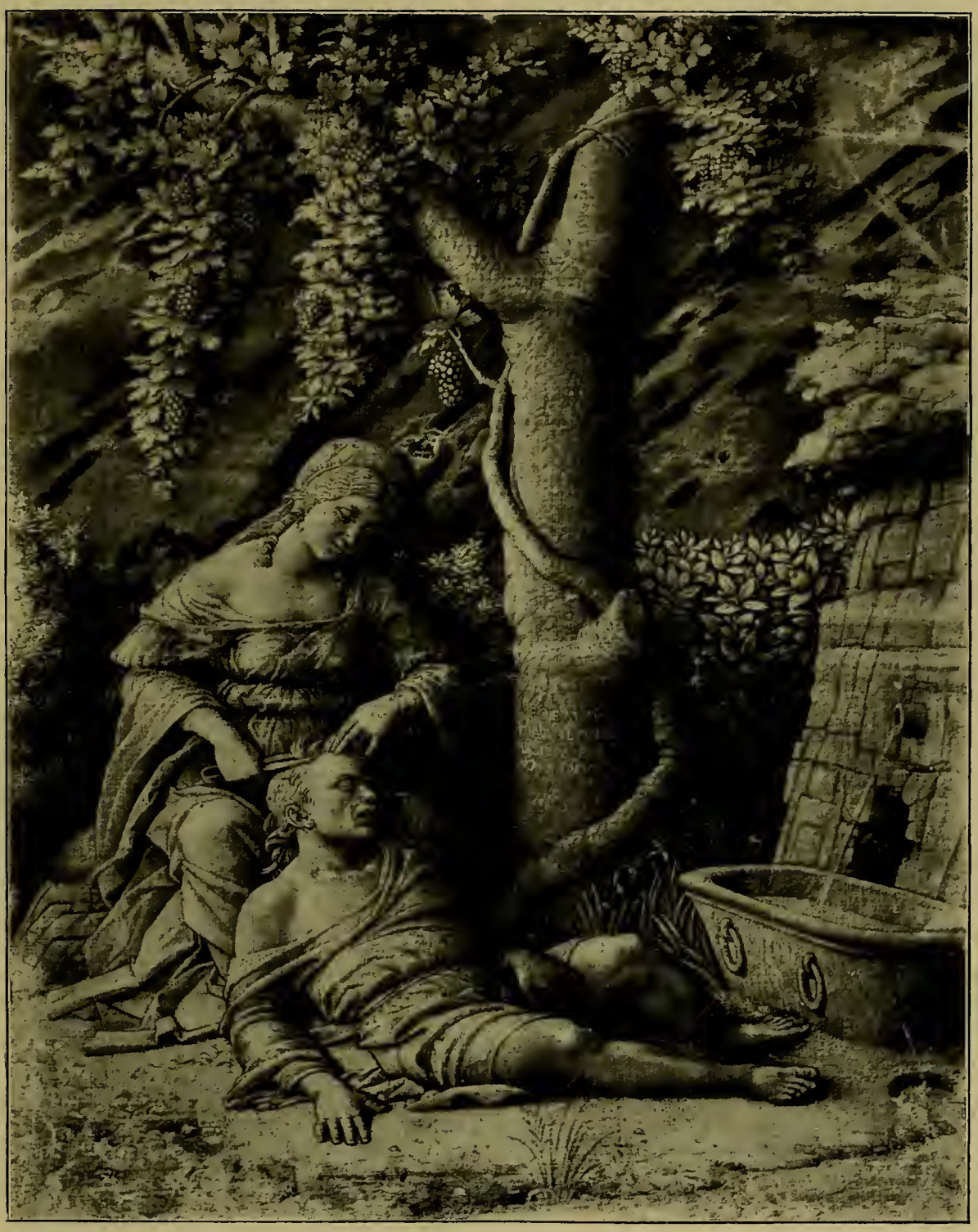
Workshop of Mantegna

Auf Leinwand je H. 0,72, B. 0,23

Herbst

Autumn L'automne

Atelier de Mantegna



London, Nationalgalerie

Auf Leinwand, H. 0,465, B. 0,36

Simson und Delila
Werkstatt Mantegnas

Samson and Delilah
Workshop of Mantegna

Samson et Dalilah
Atelier de Mantegna

Nach einer Aufnahme von Franz Hanfstaengl, München

London, John Edward Taylor Auf Leinwand, H. 0,465, B. 0,30

Judith

London, John Edward Taylor Auf Leinwand, H. 0,64, B. 0,30

Dido

Werkstatt Mantegnas

Judith Judith Dido Didon

Workshop of Mantegna Atelier de Mantegna

Paris, Louvre

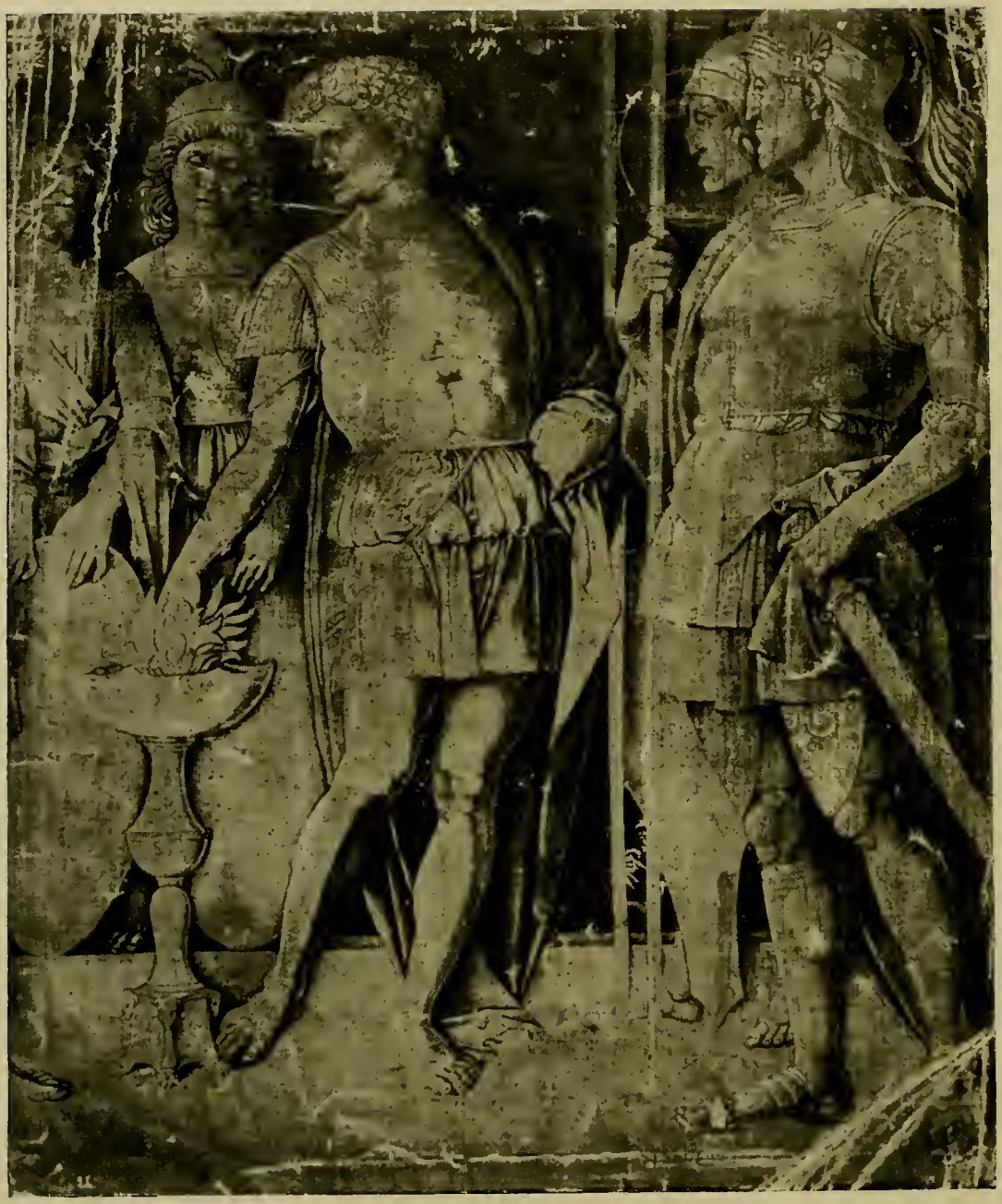
Auf Leinwand, H. 0,465, B. 0,37

Das Urteil Salomos
Schule Mantegnas

The judgment of Salomon
School of Mantegna

Le jugement de Salomon
Ecole Mantegna

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)



München, Kgl. Graphische Sammlung

Auf Leinwand, H. 0,408, B. 0,34

Mucius Scaevola
Schule Mantegnas

Mucius Scaevola
School of Mantegna

Mucius Scaevola
Ecole Mantegna

KUPFERSTICHE

ENGRAVINGS CUT ON COPPER

GRAVURES EN TAILLE-DOUCE

H. 0,230, B. 0,235

Madonna mit dem Kinde

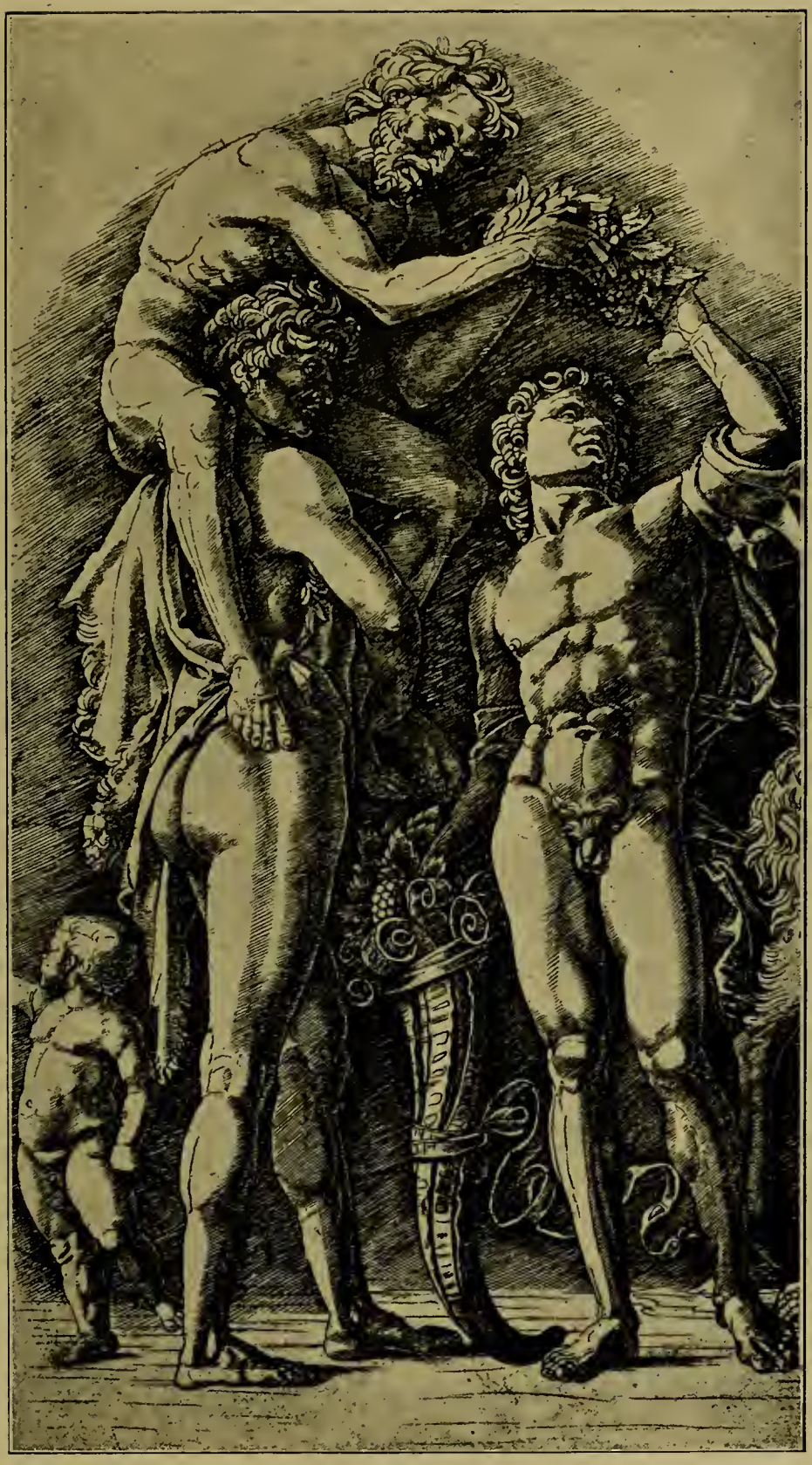
B. 8

Madonna and child La Vierge avec l'Enfant

H. 0,295, B. 0,430

Das Bacchanal bei der Kufe

The bacchanal by the coop — B. 19 — La bacchanale au pressoir



Ausschnitt aus dem Bacchanal bei der Kufe

The bacchanal by the coop (Detail) B. 19 Bacchanale au pressoir (Détail)

H. 0,328, B. 0,440

Der Kampf der Tritonen

The combat of tritons | B. 17 | Le combat des tritons

H. 0,328, B. 0,440

Der Kampf mit den Seezentauren

The combat against sea-centaurs B. 18 Le combat contre les centaures de mer

Ausschnitt aus dem Kampf mit den Seezentauren

The combat against sea-centaurs (Detail) B. 18 Le combat contre les centaures de mer (Détail)

H. 0,288, B. 0,443

Das Bacchanal mit Silen

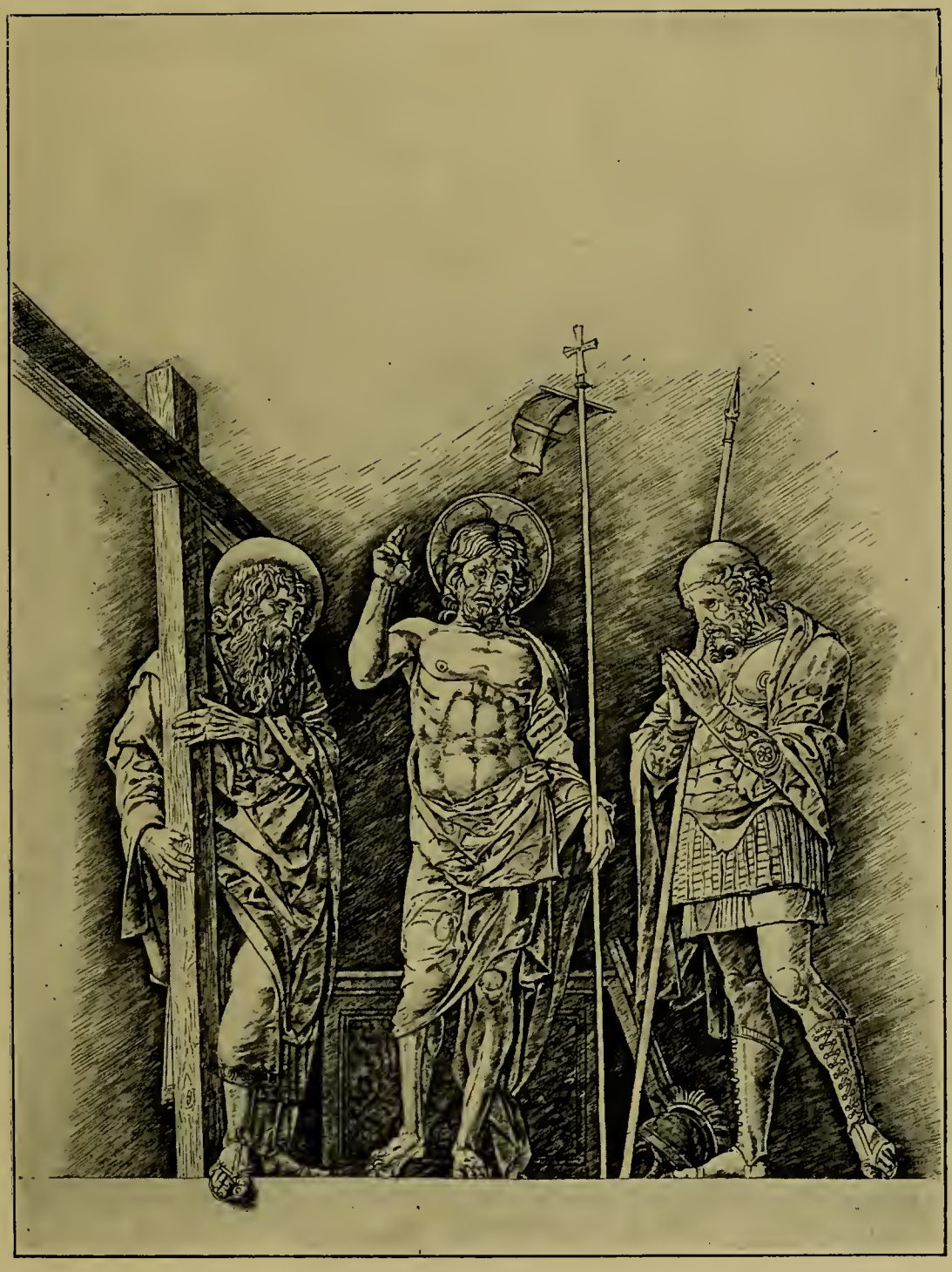
The bacchanal with Silenus

B. 20

La bacchanale avec Silène

Ausschnitt aus dem Bacchanal mit Silen

The bacchanal with Silenus (Detail) B. 20 Bacchanale avec Silène (Détail)



H. 0,330, B. 0,325

Der auferstandene Christus zwischen Andreas und Longinus

B. 6

The risen Christ with Andrew and Longinus

Le Christ ressuscité parmi André et Longinus

H. 0,305, B. 0,440

Die Grablegung Christi

B. 3

Nach Zeichnung Mantegnas

The sepulture of Christ

La sépulture du Christ

Ausschnitt aus der Grablegung Christi

The sepulture of Christ
(Detail)

B. 3

La sépulture du Christ
(Détail)

H. 0,375, B. 0,292

Die Geisselung Christi

B. 1

The flagellation of Christ
Workshop of Mantegna

Werkstatt Mantegnas

La flagellation du Christ
Atelier de Mantegna

H. 0,426, B. 0,343

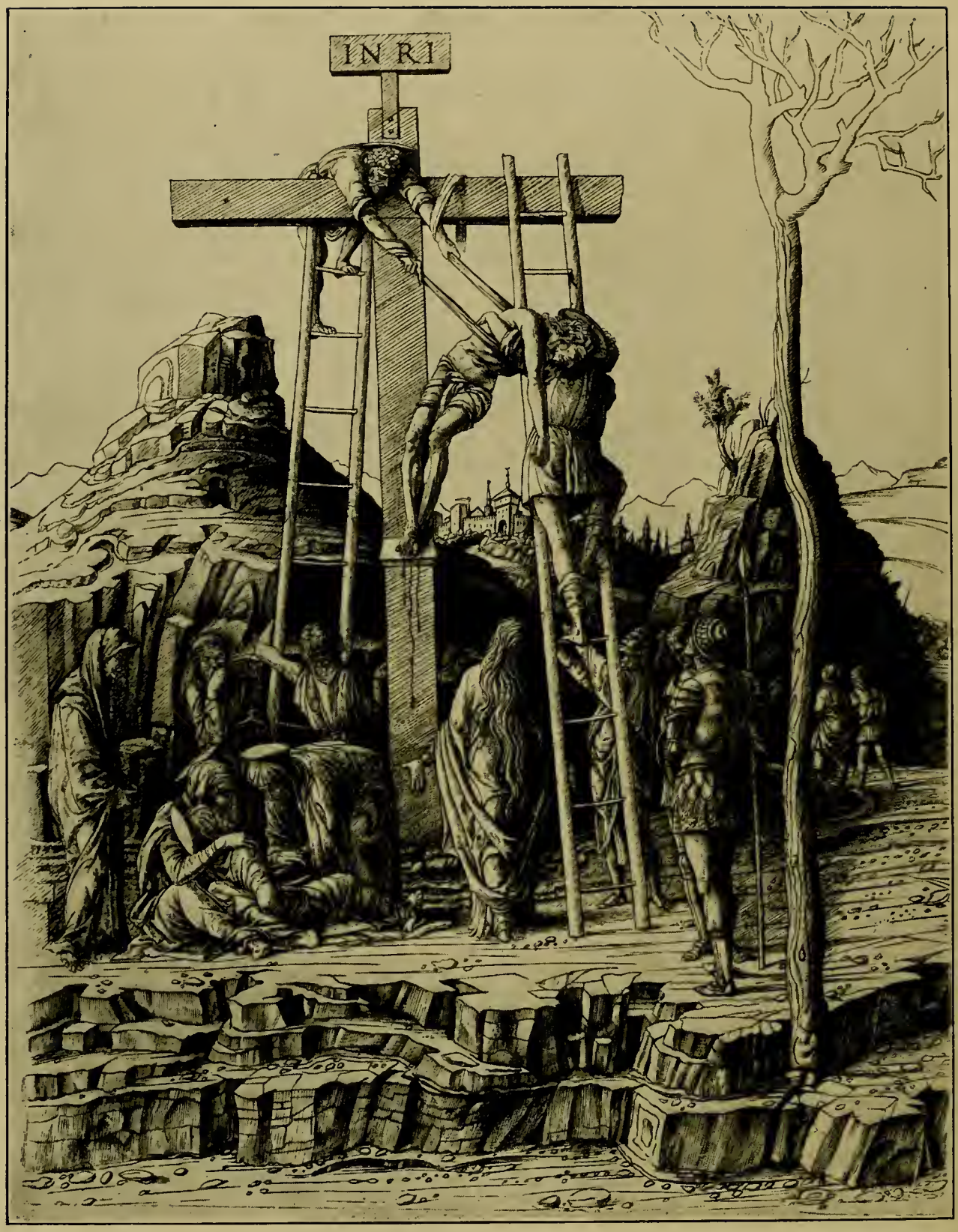
Christus in der Vorhölle

B. 5

Christ in the limbus
Workshop of Mantegna

Werkstatt Mantegnas

Le Christ aux limbes
Atelier de Mantegna



H. 0,450, B. 0,355

Die Kreuzabnahme

B. 4

Christ taken down from the cross
Workshop of Mantegna

Werkstatt Mantegnas

La descente de la croix
Atelier de Mantegna

H. 0,465, B. 0,360

Die Grablegung Christi

B. 2

The sepulture of Christ
Workshop of Mantegna

Werkstatt Mantegnas

La sépulture du Christ
Atelier de Mantegna

H. 0,390, B. 0,282

Die Anbetung der heiligen drei Könige (Tafel 95)

B. 9

The three magi adoring Christ — Nach Mantegna — L'adoration des rois

After Mantegna — D'après Mantegna

ANHANG

ZWEIFELHAFTE ODER FÄLSCHLICHERWEISE ZUGESCHRIEBENE WERKE

SUPPLEMENT

WORKS, WHICH ARE DOUBTFUL OR FALSELY ATTRIBUTED TO THE ARTIST

SUPPLÉMENT

ŒUVRES DOUTEUSES OU NON AUTHENTIQUES

*Padua, Eremitanikirche — Deckenfresko

Der Evangelist Matthäus

St. Matthew — Saint Mathieu

*Padua, Eremitanikirche — Deckenfresko

Der Evangelist Markus

Von Giovanni d'Allemagna, Antonio da Murano und Nicolo Pizolo

St. Marc — Saint Marc

Nach einer Aufnahme von D. Anderson, Rom

*Padua, Eremitanikirche — Deckenfresko

Der Evangelist Johannes

St. John — Saint Jean

*Padua, Eremitanikirche — Deckenfresko

Der Evangelist Lukas

Von Giovanni d'Allemagna, Antonio da Murano und Nicolo Pizolo

St. Lucas — Saint Luc

Nach einer Aufnahme von D. Anderson, Rom

*Padua, Eremitanikirche

Fresken der Apsis

Der heilige Petrus

Gott-Vater

Von Nicolo Pizolo

St. Peter

Saint Pierre

God, the father

Dieu le père

Nach einer Aufnahme von D. Anderson, Rom

* Padua, Eremitankirche

Fresken der Apsis

Der heilige Paulus

Von Nicolo Pizolo

Der heilige Christoph

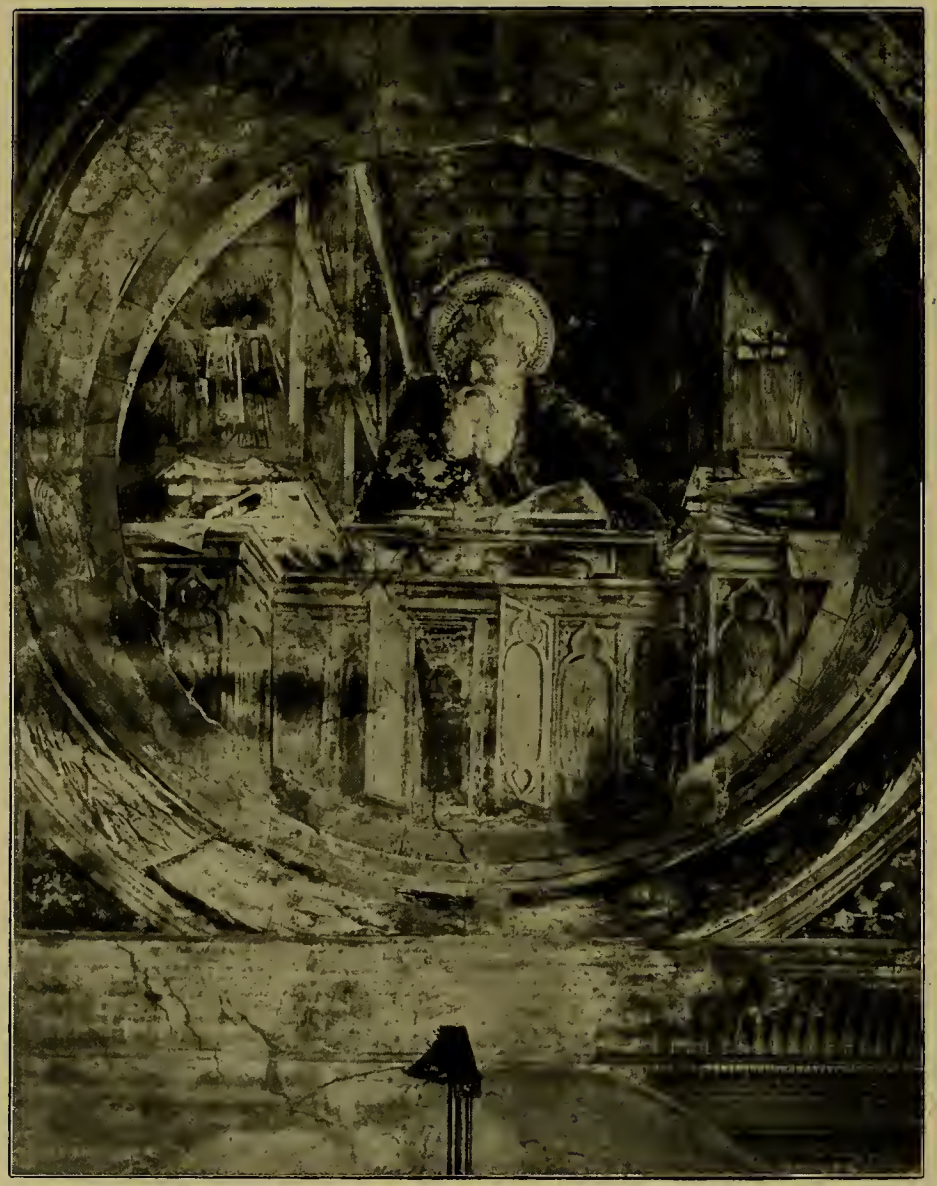
St. Paul

Saint Paul

St. Christophe

Saint Christophe

Nach einer Aufnahme von D. Anderson, Rom



* Padua, Eremitanikirche

Fresken der Apsis

Der heilige Hieronymus

Von Nicolo Pizolo

Der heilige Augustinus

St. Hieronymus

Saint Jérôme

St. Augustin

Saint Augustin

Nach einer Aufnahme von D. Anderson, Rom

*Padua, Eremitankirche

Fresken der Apsis

Der heilige Gregorius

Von Nicolo Pizolo

Der heilige Ambrosius

St. Gregorius

Saint Grégoire

St. Ambrosius

Saint Ambroise

Nach einer Aufnahme von D. Anderson, Rom

* Padua, Eremitanikirche — Fresko

Die Berufung der Söhne Zebedäi, Jakobus und Andreas

Mantegna, Frühwerk (?)

The calling of Jacob and Andrew, the sons of Zebedee

L'appel de Jacques et André, les fils de Zébédée

Nach einer Aufnahme von D. Anderson, Rom

*Padua, Eremitanikirche

Fresko

Die Beschwörung der Dämonen durch den heiligen Jakobus

Mantegna, Frühwerk (?)

The demons exorcised by St. Jacob

Les démons exorcisés par saint Jacques

Nach einer Aufnahme von D. Anderson, Rom

* Padua, Eremitanikirche — Fresko der Apsis

Die Himmelfahrt Mariä

Von Nicolo Pizolo

The assumption of the Virgin — L'assomption de la Vierge

Nach einer Aufnahme von D. Anderson, Rom

*Padua, Eremitanikirche — Fresko

Kolossalkopf

Von Bono da Ferrara

Gigantic head — Tête gigantesque

Nach einer Aufnahme von D. Anderson, Rom

*Padua, Pinakothek — Fresko

Ein Kriegsmann

Schule Mantegnas

A warrior — Un guerrier

School of Mantegna — Ecole Mantegna

Nach einer Aufnahme von D. Anderson, Rom

*Padua, Museo civico Holz

Christus als Schmerzensmann im Sarkophag

Christ as the man of dolours in the sarcophagus Giambono

Le Christ homme de douleurs dans le sarcophage

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Berlin, Kaiser-Friedrich-Museum

Auf Holz, H. 0,79, B. 0,67

Madonna mit dem Kinde
Schule Mantegnas

Madonna and child
School of Mantegna

La Vierge avec l'Enfant
Ecole Mantegna

Nach einer Aufnahme von Franz Hanfstaengl, München

*Richmond, Sammlung Cook

Das Jesuskind

Veronesisch

The Child Jesus L'Enfant Jésus

Nach einer Aufnahme von D. Anderson, Rom

*Früher London, Charles Butler Auf Holz, H. 0,43, B. 0,28

Madonna mit dem Kinde

Nachahmer Mantegnas

Madonna and child La Vierge avec l'Enfant

* Venedig, Sammlung Stampalia

Die Darbringung Christi im Tempel
Nachahmer Mantegnas

The presentation in the temple
Imitator of Mantegna

La présentation au temple
Imitateur de Mantegna

Nach einer Aufnahme von D. Anderson, Rom

*Verona, Museo civico

Auf Leinwand, H. ca. 0,85, B. ca. 0,62

Madonna mit dem Kinde und zwei Heiligen

Veronesisch (Buonsignori?)

Madonna with child and two saints

La Vierge avec l'Enfant et deux saints

Nach einer Aufnahme von D. Anderson, Rom

*Turin, Pinakothek

Auf Holz, H. 0,615, B. 0,8725

Madonna mit dem Kinde und Heiligen

Madonna with child and saints
Imitator of Mantegna

Nachahmer Mantegnas

La Vierge avec l'Enfant et des saints
Imitateur de Mantegna

* Hamburg, Galerie Weber

Auf Leinwand, H. 0,60; B. 0,48

Madonna mit dem Kinde und Heiligen

Nachahmer Mantegnas

Madonna with child and saints

Imitator of Mantegna

La Vierge avec l'Enfant et des saints

Imitateur de Mantegna

*Frankfurt, Städelsches Institut

Heiliger

A saint | Marco Zoppo (?) | Un saint

*(Früher) Rom, Galerie Sciarra

Bildnis eines Mitgliedes der Familie Gonzaga

Portrait of a member of the Gonzaga-family Portrait d'un membre de la famille Gonzaga

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Bergamo, Galerie Lochis — Auf Holz, H. 0,64, B. 0,48

Bildnis des Gianfrancesco Gonzaga

Portrait of Gianfrancesco Gonzaga — Venezianisch — Portrait de Gianfrancesco Gonzaga

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Uffizien

Bildnis der Elisabetha Gonzaga, Herzogin von Urbino

Portrait of Elizabeth Gonzaga, duchess of Urbino — Lorenzo Costa (?) — Portrait d'Elisabeth Gonzaga, duchesse d'Urbino

Nach einer Aufnahme von D. Anderson, Rom

* München, Alte Pinakothek — Auf Holz, H. 0,51, B. 0,538

Liebe

Love — L'amour

* München, Alte Pinakothek — Auf Holz, H. 0,51, B. 0,538

Keuschheit

Chastity — La chasteté

(Schulbilder oder Kopien nach Andrea Mantegna: I trionfi di Petrarca)

(Pictures painted in Mantegna's school or copies) — (Ecole de Mantegna ou copies d'après le maître)

* München, Alte Pinakothek — Auf Holz, H. 0,51, B. 0,538

Tod

Death — La mort

* München, Alte Pinakothek — Auf Holz, H. 0,51, B. 0,538

Sieg

Glory — La gloire

(Schulbilder oder Kopien nach Andrea Mantegna: I trionfi di Petrarca)

(Pictures painted in Mantegna's school or copies) — (Ecole de Mantegna ou copies d'après le maître)

*München, Alte Pinakothek — Auf Holz, H. 0,51, B. 0,538

Zeit

Time — Le temps

*München, Alte Pinakothek — Auf Holz, H. 0,51, B. 0,538

Religion

God father — Dieu le père

(Schulbilder oder Kopien nach Andrea Mantegna: I trionfi di Petrarca)
(Pictures painted in Mantegna's school or copies) — (Ecole de Mantegna ou copies d'après le maître)

* Bergamo, Accademia Carrara

Christus der Auferstandene

Schule Andrea Mantegnas

Christ risen from the grave

School of Mantegna

Le Christ ressuscité

Ecole Mantegna

Nach einer Aufnahme von D. Anderson, Rom

* Bukarest, König von Rumänien — Auf Holz, H. 0,65, B. 0,50

Die Grablegung Christi

The sepulture of Christ — La sépulture du Christ

DATE DUE

JUL 1 3 1992		NOV 0 9 2007
[illegible]	APR 1 1 2003	
	OCT 2 2 2003	
NOV 1 4 2000		
[illegible]	OCT 3 0 2003	
APR 1 6 [illegible]	1 1 2005	
	DEC 0 6 2005	
[illegible]		
	NOV 3 0 2007	
EC 1 2 2001		
NOV 2 6 [illegible]		
MAY [illegible] 2002		
	APR 2 8 2005	
APR 1 6 2002	NOV 2 8 2005	
DEC 0 9 2002	JUL 0 2 2006	
[illegible]	JUL 0 5 2006	
APR 0 6 2003		

DEMCO 38-297

Harold B. Lee Library
3 1197 00168 6176
Utah Bookbinding Co. SLC, UT 4/30/02 378

4/02